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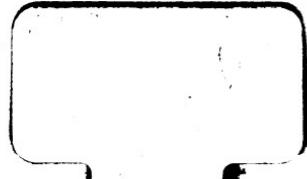
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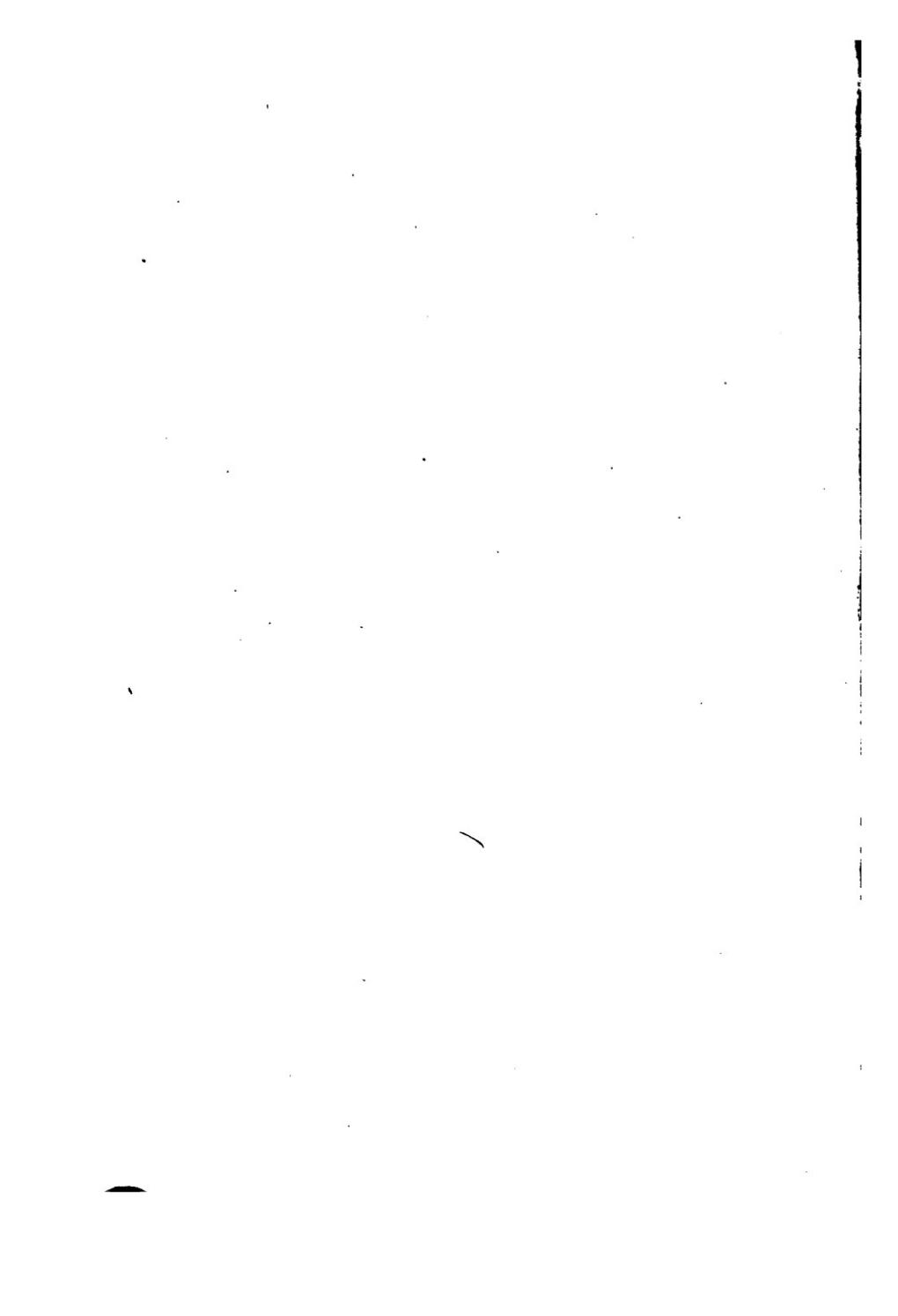
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# PRACTICAL RHETORIC

*FOR INSTRUCTION IN*

## ENGLISH COMPOSITION AND REVISION

III

### *COLLEGES AND INTERMEDIATE SCHOOLS*

BY

J. SCOTT CLARK, A.M.

PROFESSOR OF THE ENGLISH LANGUAGE IN THE NORTH-  
WESTERN UNIVERSITY



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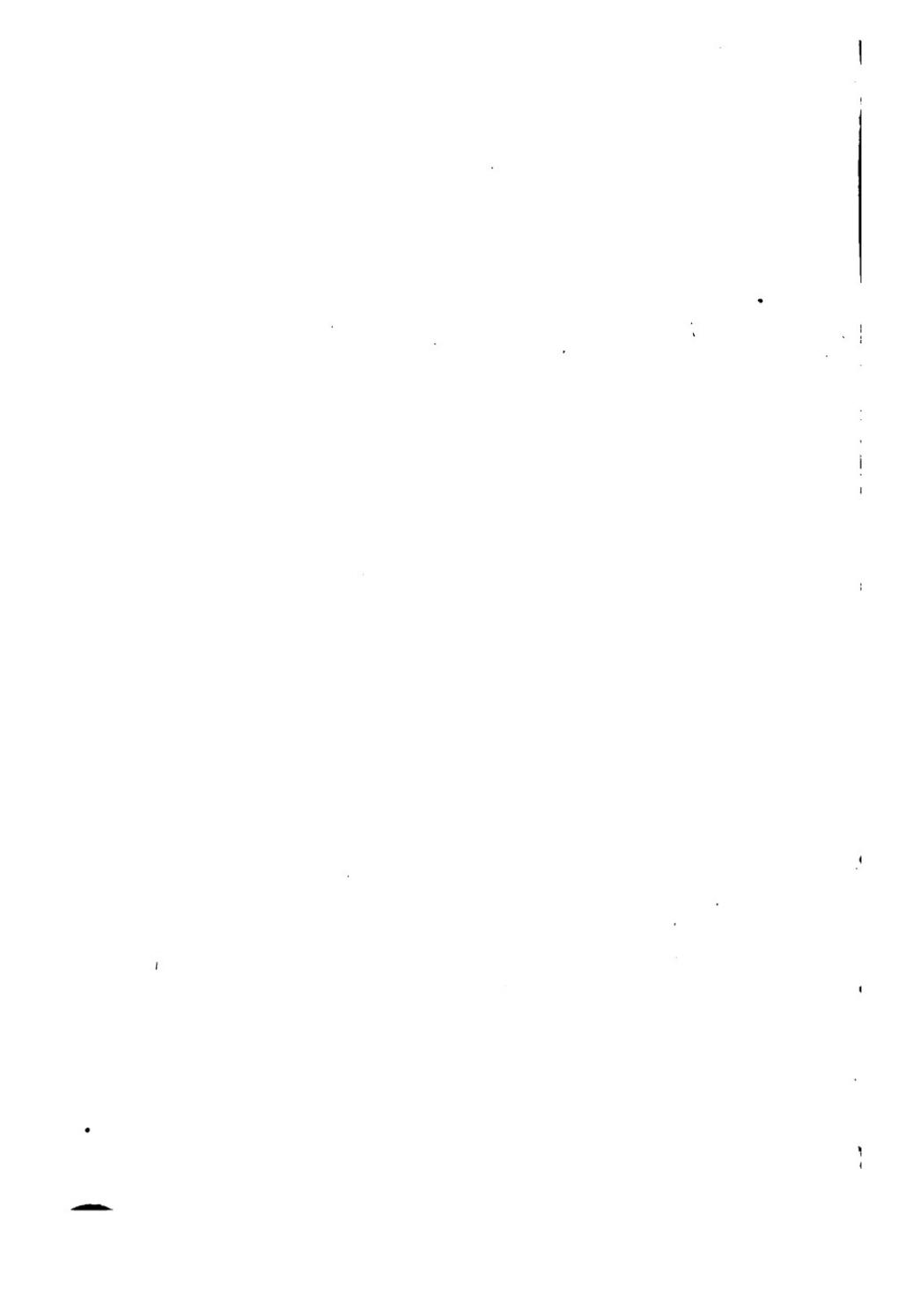
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## PREFACE.

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THE only reason for venturing to add another to the already long list of text-books on English composition, is the desire to aid in giving to the rhetorical training in our schools a more practical character. That much of this training is, and has been, impracticable and fruitless is the verdict of our ablest thinkers on the subject. It is agreed that to be practical, a text-book on Rhetoric must be so constructed that, after a careful study of its principles and a thorough drill in its exercises, the student shall write better English than he wrote before taking up the book. That most of our current text-books on this subject do not meet this test is the belief of the author, after a careful, extended, and impartial trial of nearly all of these. That the average man, even of so-called "liberal education," composes and punctuates badly, often almost incomprehensibly, is known to every editor. Perhaps no other fact has caused so much adverse criticism by the press upon college graduates and our system of collegiate education as has the kind of English often contributed by those graduates. That this state of things is not due to any lack of attention to the branch of Rhetoric, an examination of the curricula of any ten of our prominent seminaries and colleges will prove. In too many text-books, the pupil is led through a labyrinth of abstractions bearing such names as "Invention," "Taste," "Deduction," "Simplicity," "Partial Exposition," "Feeling," "Perfection," "The Sublime," "The Picturesque," "The Graceful," "The Novel," "The Wonderful," and so on, until he becomes lost in a theoretical maze, while he

goes on writing and speaking in the same obscure, clumsy forms that he used before he ever saw a Rhetoric.

Opposed to this artificial process comes the fact, patent to every careful observer, that the boy learns to think and to express himself, with tongue or pen, just as he learned to walk—unconsciously, by imitation and observation ; that he obtains his methods and means of “invention” from a hundred sources too subtle and too widely varying ever to be analyzed or classified ; that his style is largely formed, as is his character, by surrounding influences. And it is well that this is so; for it is this very subtlety and variety in the sources of invention that gives to every man that individuality which is too sacred to be destroyed or mutilated by inflexible theories.

In Herbert Spencer’s essay on “The Philosophy of Style,” —an essay that should be carefully read by every student of English composition—after admitting that “good” composition is far less dependent upon acquaintance with its laws than upon practice and natural aptitude,” the author says: “ Yet, as facilitating revision, a knowledge of the thing to be achieved—a clear idea of what constitutes a beauty and what a blemish—cannot fail to be of service.”

In this quotation will be found the thought that underlies the following pages. It is the belief of the author that the only practical rhetorical training must be largely negative ; that the ability to revise, readily detect, and quickly rectify any blemish in what has already been written, is the first requisite ; that continual practice of this kind will enable the pupil to avoid, unconsciously, the most common faults in form and style ; that aside from certain language lessons in the lower grades, what is generally called “invention” cannot be taught in the class-room ; that those delicate graces of style which give to a composition that which makes it a classic cannot be obtained from either text-book or teacher ; in a word, that Rhetoric must be an analysis rather than a synthesis. This, in fact, is the very kind of “rhetoric” that is being put into actual daily practice in every newspaper office in the world.

The book is not intended for grades lower than our high-schools and seminaries ; neither is it intended for use by any teacher who is the mere servant of his text-book. Throughout, an effort has been made toward such condensation as shall leave to the teacher the most room for exposition and independent work. For example, the sections in Chapters III. and IV. of Part II., treating, respectively, of prepositions and word-formation, will be found each to contain work enough to occupy an average class many weeks. Therefore, unless there is ample time for completing the work in the remaining chapters, it would be wise to omit most of that in the above-named sections.

The book is intended, moreover, not merely as a class text-book, but as a manual in criticising and correcting the compositions that may be required of the student. It is hoped that, by adopting the method here given, he will learn to detect and rectify his own errors, and so to avoid them later—an end that is too rarely attained.

Of the examples for practice in Parts I. and II., less than a dozen have been in print before. They have been selected from about seven hundred undergraduate essays, taken at random from several thousand which it has been the fortune of the author somewhat minutely to criticise. It is believed that an advantage is here gained over the common method of selecting examples for practice from those writers, of more or less reputation, whose surroundings, characteristics, and habits of thought must have been widely different from those of the undergraduate of to-day.

Few new principles have been introduced. The book aims to be rather an application and a more practical adaptation of principles already enounced. In selecting and restating these principles, use has been made of the works of Aristotle, Blair, Campbell, Whately, Kames, Angus, Trench, Bain, Spencer, Abbott, Quackenbos, Bancroft, Swinton, Welch, Phelps, Kellogg, White, A. S. Hill, D. J. Hill, Hart, Haven, Bardeen, and others. In case any failure has been made to accredit points taken directly from other

writers, the author will be thankful for information of the fact.

It is, perhaps, needless to say that Part IV., on "Versification," is based on the chapters devoted to that subject in Abbott and Seeley's "English Lessons for English People;" a work that, for reference at least, is invaluable.

J. S. C.

COLLEGE OF LIBERAL ARTS,

SYRACUSE UNIVERSITY,

April, 1886.

## SUGGESTIONS TO TEACHERS.

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In order to adapt the work to the needs of those teachers in our intermediate schools who prefer to take up the simpler rules for punctuating, gaining clearness, etc., before dealing with essay outlines and with the more complex principles governing the different kinds of composition, it has been thought best, in arranging the parts, to deviate slightly from a strict logical order, by placing the discussion of the thought after that of form and style.

It has been the custom of the author to begin with the first three chapters of Part III., assigning for the first essay a description of some object or collection of objects that has actually been seen; then, after the first essay has been presented, to take up Parts I. and II., successively, by placing the marginal numbers upon the essay according to the suggestions on pages 2 and 55. So much of the time of the class as is not employed in discussing the errors in the essays is then devoted to fixing the principles of form and style by means of the exercises under the various heads. The second essay assigned is a narrative, and Chapter IV., Part III., on narration, is taken up before the class begins writing, and so on; taking the remaining chapters of Part III., from time to time, as a preparation for the corresponding essays, and returning meanwhile to the practice of applying the principles of form and style.

In view of results obtained by this method, the author feels warranted in urging its use with all students of college, or even of advanced high-school grade.

With younger pupils, where the chapters are taken consecutively from the beginning, the same method of studying the principles will be found most satisfactory.

Let every exercise under both form and style be placed upon a slip of paper or a card, *without* the numbers in parentheses. Let each member of the class draw one of these slips or cards as his name is called, and let him place upon the board his cor-

rected rendering of the sentence. After the sentences assigned for the recitation are all corrected, with such review slips as may be used, let each pupil give (1) the original form of his sentence, (2) the corrected form, (3) his reason (the rule) for every change made. Then throw the corrected version open to the entire class for criticism, if any be necessary. In this way every member of a large class may be set at work as promptly as in a recitation in mathematics, and the attention of every member may easily be held throughout the hour. By taking, successively, the three steps just enumerated, quibbling and useless discussion over different versions may be avoided.

By this use of cards or slips the principles of form and style will become fixed more easily and more thoroughly than by assigning them to be arbitrarily memorized. The exercises are published separately, printed only on one side, in pamphlet form, so that by cutting these pages into slips the teacher may be saved the labor of copying the exercises. The reference numbers can be obliterated if the teacher prefers.

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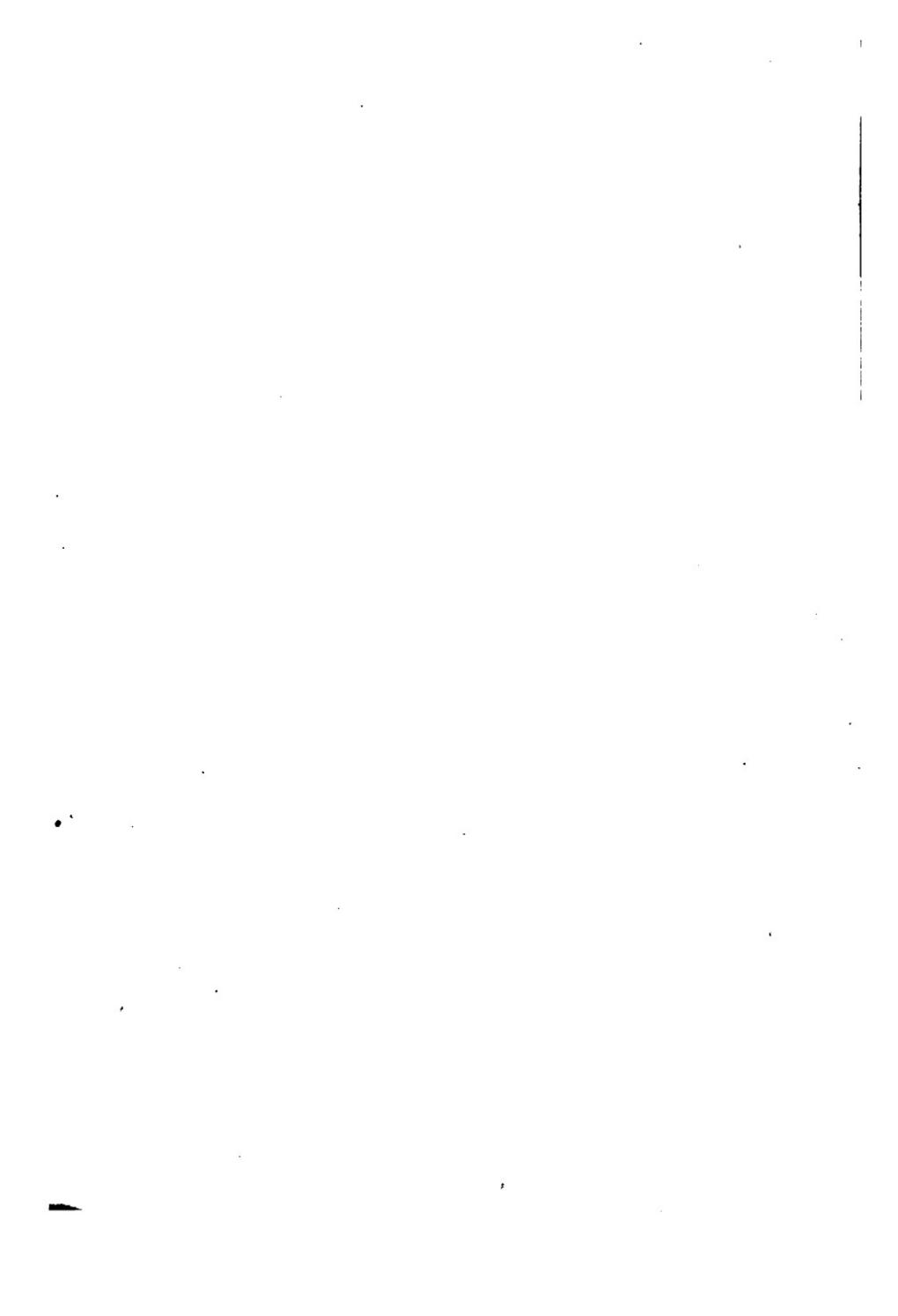
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# PRACTICAL RHETORIC.

**NOTE.**—On entering college, if not on entering the intermediate school, the student is supposed to be able to spell, capitalize, and punctuate correctly and to put his manuscript generally in good form. Unfortunately, too many of our instructors proceed upon this hypothesis. Careful observation shows, however, that a large proportion of American under-classmen, to say nothing of graduates, have *not* this ability. To assume that they have, and to proceed upon this basis, is only to do irretrievable injury to all concerned. We therefore begin with the principles governing the external form of a composition.

For convenience in reference, the rules (except those in spelling) are numbered consecutively in heavy type in the margin. By this means, in criticising an essay, the instructor needs only to place in the margin, opposite any error in form, the number of the paragraph explaining the principle violated, leaving the pupil to correct his own errors by applying the rule, and so to do his own thinking. Then let him justify his corrections in the presence of the class.

## PART I.

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### CHAPTER I.

#### SPACING AND UNDERSCORING.

IN producing a good first impression, the character of its outward, material dress is as important to the composition as that of his personal appearance is to the speaker. A man may have the scholarship of an Aristotle or the eloquence of a Demosthenes, but if he is careless and slovenly in dress he will always be at a disadvantage. Just so, a written article, however good in thought and style, will fail to secure the most respectful attention, if it be careless in form.

Perhaps the most palpable feature of this carelessness is that cramping as to space which so many writers practise, either from mere stupidity or from a petty economy of paper. An article such as is often presented to the teacher or editor, with no intervening space between the statement of the formal subject and the first paragraph, produces an impression as unpleasant as that of a dwarf whose head is set down between his shoulders, with no intervening neck. Such an impression no writer, and especially no young writer, can afford to make.

1. *Not less than half an inch of clear space should be left between the theme of an essay, chapter, or paragraph, in manuscript, and the subject-matter.*

Correlative with the necessity of spacing comes that of proper underscoring. It is fair to presume that the writer knows better what words he wishes in italics or capitals than does the printer, who often works by mere rote. An article

with its title in small letters looks like an otherwise fully developed man wearing the head of a small boy. The rules for underscoring are general and simple:

2. (1) *To put a word or expression in italics, underscore it once.*

3. (2) *To put a word or expression in SMALL CAPITALS, underscore it twice.*

4. (3) *To put a word or expression in LARGE CAPITALS, or "CAPITALS," as they are commonly called, underscore three times.*

The last rule applies to the subject of an essay.

## CHAPTER II.

### SPELLING.

5. THE ability to spell correctly seems to be largely instinctive ; it certainly is a power wholly lacking in a few people, who are otherwise fairly educated. Perhaps the most practical method for one who has left the grammar-school without acquiring the ability to spell, is to make a careful list of the words found misspelled in any written exercise that is criticised by an instructor, and then to review these words from day to day until they become thoroughly familiar. Such a practice, followed carefully for two or three years, will remedy the worst defects in spelling.

The actual vocabulary used by any writer will be found, upon examination, to be much smaller than he supposes ; and so the number of his commonly misspelled words will be found not so great as to be impossible of correction.

6. There are, moreover, certain words, adopted from foreign languages, whose plural forms are liable to be misspelled by any who are not familiar with those languages. We quote the following list from President Hill's elementary work : \*

#### WORDS WITH FOREIGN PLURAL FORMS.

[Words marked thus † have a plural in *s* also.]

#### LATIN.

Addendum, addenda.	Basis, bases.
Alumna, alumnae (fem.)	Calculus, calculi.
Alumnus, alumni (masc.)	Calyx, calyces.†
Apex, apices.	Centumvir, centumviri.
Appendix, appendices.†	Cloaca, cloace.
Aquarium, aquaria.	Crisis, crises.
Axis, axes.	Cumulus, cumuli.

\* "Elements of Rhetoric and Composition," pp. 45-47.

Curriculum, curricula.	Minimum, minima.
Datum, data.	Momentum, momenta.
Decemvir, decemviri.	Nebula, nebulæ.
Desideratum, desiderata.	Nucleus, nuclei.
Dictum, dicta.	Oasis, oases.
Effluvium, effluvia.	Ovum, ova.
Emporium, emporia.	Papilla, papillæ.
Erratum, errata.	Polypus, polypi.†
Focus, foci.	Radius, radii.†
Foramen, foramina.	Rhombus, rhombi.†
Formula, formulæ.†	Rostrum, rostra.
Fulcrum, fulcra.†	Sarcophagus, sarcophagi.
Fungus, fungi.†	Scholium, scholia.†
Genus, genera.	Sensorium, sensoria.†
Gymnasium, gymnasia.	Spectrum, spectra.
Herbarium, herbaria.†	Speculum, specula.
Hippopotamus, hippopotami.†	Stadium, stadia.
Ignis fatuus, ignes fatui.	Stamen, stamina.
Lamina, laminæ.	Stimulus, stimuli.
Larva, larvæ.	Stratum, strata.
Magus, magi.	Terminus, termini.
Maximum, maxima.	Vertebra, vertebræ.
Memorandum, memoranda.	

## GREEK.

Analysis, analyses.	Hypothesis, hypotheses.
Antithesis, antitheses.	Metamorphosis, metamorphoses.
Aphelion, aphelia.	Parenthesis, parentheses.
Automaton, automata.	Phasis, phases.
Cantharis, cantharides.	Phenomenon, phenomena.
Chrysalis, chrysalides.	Stoma, stomata.
Criterion, criteria.†	Synthesis, syntheses.
Diærésis, diæreses.	Thesis, theses.
Helix, helices.	

## FRENCH.

Aide-de-camp, aides-de-camp.	Madame, mesdames.†
Beau, beaux.	Monsieur, messieurs.
Billet-doux, billets-doux.	Morceau, morceaux.
Flambeau, flambeaux.	Plateau, plateaux.
Gendarme, gendarmes or gens-d'armes.	Rouleau, rouleaux.
Jet d'eau, jets d'eau.	Savant, savants or savans.
	Tableau, tableaux.

## ITALIAN.

Banditto, banditti.	Scudo, scudi.
Cicerone, ciceroni.	Soprana, soprani.
Conversazione, conversazioni.	Soprano, soprani.
Improvvisatore, improvvisatori.	Virtuoso, virtuosi.
Libretto, libretti.	
Brother, brethren, brothers.	Pea, peas, pease.
Die, dice, dies.	Penny, pennies, pence.
Genius, genii, geniuses.	Phalanx, phalanges, phalanxes.
Index, indices, indexes.	Stamen, stamens, stamina.
Medium, media, mediums.	Vortex, vortices, vortexes.

## RULES OF SPELLING.

Of the common rules of spelling, those that apply to derivative words will be found of the most practical value. We give these mainly as condensed by Swinton.\*

RULE I. *Final "e" followed by a vowel.*—Final *e* of a primitive word is dropped on taking a suffix beginning with a vowel; as, blame + able = blamable; guide + ance = guidance; come + ing = coming; force + ible = forcible; obscure + ity = obscurity.

*Exception 1.*—Words ending in *ge* or *ce* usually retain the *e* before a suffix beginning with *a* or *o*, for the reason that *c* and *g* would have the hard sound if the *e* were dropped; as, peace + able = peaceable; change + able = changeable; courage + ous = courageous. The *e* is retained in a few words to prevent their being confounded with similar words; as, singe + ing = singeing (to prevent its being confounded with singing).

*Exception 2.*—Words ending in *oe* retain the *e* to preserve the sound of the root; as, shoe + ing = shoeing; hoe + ing = hoeing.

RULE II. *Final "e" followed by a consonant.*—Final *e* of a primitive word is retained on taking a suffix beginning

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\* "Word Analysis," p. 6.

with a consonant; as, pale + ness = paleness; large + ly = largely.

*Exception 1.*—When the final *e* is preceded by a vowel, it is sometimes omitted; as, due + ly = duly; true + ly = truly; whole + ly = wholly.

*Exception 2.*—A few words ending in *e* drop the *e* before a suffix beginning with a consonant; as, judge + ment = judgment; lodge + ment = lodgment; abridge + ment = abridgment, etc.

**RULE III. Final "y" preceded by a consonant.**—Final *y* of a primitive word, when preceded by a consonant, is generally changed to *i* on the addition of a suffix; as, manly + ness = manliness; courtly + ness = courtliness.

*Exception 1.*—Before *ing* or *ish* the final *y* is retained to prevent the doubling of the *i*; as, pity + ing = pitying.

*Exception 2.*—Words ending in *ie*, and dropping the *e* by Rule I., change the *i* into *y*, to prevent the doubling of the *i*; as, die + ing = dying; lie + ing = lying.

*Exception 3.*—Final *y* is sometimes changed into *e*; as, duty + ous = duteous; beauty + ous = beauteous.

**RULE IV. Final "y" preceded by a vowel.**—Final *y* of a primitive word, when preceded by a vowel, should not be changed into an *i* before a suffix; as, joy + less = joyless.

**RULE V. Doubling.**—Most monosyllables and other words accented on the last syllable, when they end with a single consonant, preceded by a single vowel, or by a vowel after *qu*, double their final letter before a suffix beginning with a vowel; as, rob + ed = robbed; fop + ish = fopish; squat + er = squatter; prefer + ing = preferring.

**RULE VI. F and l at the end of monosyllables and standing immediately after single vowels, are generally doubled;** as in *staff*, *cliff*, *hill*, *toll*, etc. In similar circumstances *s* is generally doubled except when forming the possessive or plural of a noun or the third person singular of a verb. Other final consonants are doubled in a few words; as, *ebb*, *add*, *egg*, *add*, *inn*, *err*, *mitt*, *butt*, etc.

*Exceptions.*—*X* final, being equivalent to *ks*, is never

doubled; and when the derivative does not retain the accent of the root, the final consonant is not always doubled; as, prefer + ence = preference.

RULE VII. *No Doubling*.—A final consonant, when it is not preceded by a single vowel, or when the accent is not on the last syllable, should remain single before an additional syllable; as, toil + ing = toiling; cheat + ed = cheated; murmur + ing = murmuring; etc.

## CHAPTER III.

### THE USE OF CAPITALS.

**NOTE.**—While the following statement of principles is not intended for beginners, but only as a review, it will be found in practical form for the instruction of those who may have neglected the study of capitalization in the lower grades. Definite examples are purposely omitted. In place of these, let certain pages be assigned in any well-edited book possessed by every member of the class, and let each be asked to come prepared to give the reason for the use of any and every capital letter to be found in those pages. This will be found an excellent method of fixing the principles.

SETTING aside disputed cases, capitals are generally used for the following purposes:

7. (1) To begin the first word of every complete sentence.

8. (2) To begin every proper noun and every adjective derived therefrom. This includes the names of the months and the days of the week. The names of the seasons are not considered proper nouns.

8a. *Exception.*—When the proper adjective has, by constant use, lost its primary reference to the noun from which it is derived, the capital is not used. Examples of this are seen in the adjectives “herculean,” “stoical,” “platonic,” “galvanic,” “hymeneal,” and the like.

9. (3) To begin every title of office, honor, or respect, when used in connection with the proper name or in direct address, but not when used simply as a common noun.

10. (4) To begin a common noun when joined, with or without a preposition, to a proper noun, and meaning the same thing; e.g., Hudson River, Lake of the Isles, etc.

11. (5) To begin the names of the cardinal points when these refer to whole districts, or to the residents of those districts, but not when expressing mere direction.

12. (6) To begin a common noun when *strongly* personified.

13. (7) To begin the first word of every line of verse.

14. (8) To begin all direct appellations of the Deity, whether nouns, adjectives, or both combined, and the pronouns standing for His name. Usage differs as to the pronouns in the oblique cases.

15. (9) To begin the first word of every direct, formal quotation. Where words, though quoted exactly, are united with outside matter in the same grammatical construction, no capital is used.

16. (10) To begin every noun, adjective, and verb in the titles of books and in the headings of chapters, as well as every prominent word in a hand-bill or advertisement.

17. (11) To begin the prominent word or words of a subject when repeated in the body of the article, chapter, or paragraph. This rule is liable to abuse, and should be followed with great caution. In case of doubt use the small letter.

18. (12) To express the pronoun *I* and the interjection *O*.

"*O*" and "*oh*," says Welch,\* "are both emotive: but the former is commonly used only before the names of objects addressed, is seldom succeeded by punctuation, and must always be a capital; the latter is used by itself, expresses a deeper feeling, has a comma or an exclamation-point after it, and, except at the commencement of a sentence, begins with a small letter."

19. (13) To begin specific words denoting important events, historical epochs, peculiar phenomena, noted written instruments, and the like.

20. (14) To begin each item of a series when distinctly numbered with the cardinal numbers, or when placed in

\* "Essentials of English," p. 158.

tabular form. Where parentheses are used instead of periods after the figures, the capitals are not needed; this is the preferable method.

21. (15) To begin the first word of the latter part of a broken line, as in the subscription of a letter; and sometimes after inferior points of punctuation when particular attention is to be called to some beginning.

#### SPECIAL CASES.

A few words, while coming strictly under one or another of the foregoing rules, deserve particular notice.

22. The word "heaven," when referring to the abode of the blessed, begins with a capital; when meaning the sky, with a small letter. Recent writers employ the capital only when "Heaven" is used by metonymy for the Deity.

23. So the word "bible" begins with a capital when used specifically and with reference to its divine origin, otherwise with a small letter; e.g., "Milton reverenced the Bible;" but, "The clerk sold five bibles."

24. Again, appellations of the Deity and of Satan, when used in the plural, and when referring to mythological beings, begin with a small letter.

25. The words "academy," "college," "university," "state," etc., when used *specifically*, either as nouns or as adjectives, begin with capitals; otherwise with small letters.

26. In a compound word made up of a proper noun, or adjective, and a common noun, the common noun or adjective begins with a capital if it comes first, otherwise not; e.g., Low-German, God-man, etc.

27. Most of these peculiar cases can be embraced under one simple rule, namely: when any word, or combination of words, is used as a *permanent individual name*, a capital or capitals are used.

27a. In criticising essays, this number will be used to indicate superfluous capitalizing.

## CHAPTER IV.

### PUNCTUATION.

UNFORTUNATELY, there exists, even among some educated men, a tendency to place a light estimate on the necessity of careful punctuation. Owing to a failure thoroughly to master the science in early years, many have become so perplexed by a few puzzling cases that they even declare it to be impossible to reduce punctuation to a system of definite rules.

Others, partly from inability, and more from a dislike to put forth the mental effort required, prefer to "leave that to the printer;" while still others excuse their inability or carelessness by claiming that the authorities differ so widely that it is useless to try to follow any one of them. A candid examination of the facts does not warrant any one of these conclusions. Only he who has but a superficial knowledge of the subject will claim that accurate punctuation is either impossible or impracticable. That the authorities and the customs of different large publishing-houses are contradictory on certain points is admitted; but these are neither the essential nor the common questions of punctuation. There are certain general principles on which authorities and publishers mainly agree, and adherence to which is sufficient to insure clearness and finish. It is only beyond these points that individual taste asserts itself.

In reference to the importance of punctuation, it is a fact capable of demonstration that business letters, concerning large transactions, are constantly written in which an imperfectly punctuated sentence may have either one of two opposite meanings, and where the absence of *any* punc-

tuation compels the receiver to act with no light save what may be thrown upon the letter by his reason and imagination. It is needless to picture the evil results of such omissions.

It is also a fact that very many expensive legal contests might be avoided by more careful punctuation. Hardly a session of any civil court is held where an important decision is not based upon the actual or construed punctuation of some will, contract, or other document. A case has been known, even, where a man was convicted of perjury and imprisoned because the jury construed a semicolon, standing in an affidavit, as indicating the complete close of the sentence. In a recent will case, in a western city, the disposition of a million dollars is said to have been settled by the position of a single comma.

In the light of such facts as these, the slighting remarks often made about the importance of punctuation are both senseless and injurious. But even if material interests were not often involved, the writer is in duty bound to use every practicable device, both of form and of style, to render his sentences perfectly intelligible to the reader.

#### I. USES OF THE PERIOD.

NOTE.—The following rules are intended more as a review than as a full discussion of the principles generally admitted and observed. While a few sentences are given for positive practice, it is suggested that the equally important negative practice be not omitted. To secure this, let certain pages from some text-book, common to the class, be selected and assigned, as in capitalizing; and let each member of the class come prepared to give a reason for every punctuation-mark of any kind to be found upon those pages. This should precede the positive practice with the general exercises, as thus the rules there to be applied will have become fixed in mind.

**28. (1)** After every complete declarative sentence not connected in a series.

**29. (2)** After every abbreviation. Where two or more words are abbreviated, as many periods are used; but where a letter is doubled, as in *bbl.*, *LL.D.*, and *pp.*, no period is

used between them. The period so used does not dispense with other punctuation-marks required, except at the end of a sentence; here, the period alone is not repeated.

30. (3) After titles, headings, and side-heads, whether the last be expressed in words or in figures.

31. (4) After every Roman numeral, except when used in paging; and before a decimal. The word after the decimal should be in the singular when the number is less than a unit: thus, *4.327 tons*; but *.796 ton*.

## II. USES OF THE INTERROGATION-POINT.

32. (1) After every complete question, whether asked by the writer or quoted directly.

33. When several direct questions have a common dependence, the sense being thereby suspended, only one mark of interrogation is needed, the clauses being separated by commas; but where the questions are made distinct, by successive interrogative words or otherwise, there should be an interrogation-point after each.

*Example.*—“When was such a promise made? By whom? With what assurance of fulfilment?” But, “When, by whom, with what assurance, was such a promise made?”

34. (2) In parentheses, to express doubt. This usage applies mainly to dates, and must not be construed as a warrant for that weak attempt at wit which sometimes manifests itself in this way.

*Example.*—“In the time of Homer, 850 (?) B.C., Rome was as yet unthought of.”

## III. USES OF THE EXCLAMATION-POINT.

35. (1) Generally, after interjections except “O,” and after every word or combination of words expressing strong emotion. This includes vocative clauses.

36. In a series of emotional expressions, where each member is complete, each should be followed by an exclamation-point; but where the members are incomplete, only one point is needed, and that at the end of the series.

*Example.*—"How beautiful was the night! How still! How serene!" But, "How beautiful, how still, how serene was the night!"

**NOTE.**—The form of language in declarative, interrogative, and exclamative expressions is very often identical: in such a case, the meaning conveyed by the writer will depend entirely upon the punctuation, and too much care cannot therefore be exercised.

#### IV. USES OF THE COLON.

**37. (1)** Between the members of a compound sentence, where the connection is *very loose*. The general conditions of this looseness are, that no connective be used, and that each member have for its subject a distinct substantive. The colon used in the title-pages of books really separates abbreviated compound sentences. Recent usage, however, omits punctuation in title-pages.

*Example.*—"Education is like money: the more one has, the more he wishes."

**38. (2)** Before a formal enumeration of particulars. This formality is usually determined by the presence of such introductory forms as "thus," "as follows," "these," etc.

*Example.*—"The subject is treated under three heads, as follows: first, the history of the tariff; second, the present condition of the tariff system; third, features of the present system that are capable of improvement."

**39. (3)** This principle is extended so as to authorize a colon after any expression which indicates that an addition is to follow: e.g., after the address at the beginning of a letter, and the like. "Yes" and "No" often stand in such a relation. If the enumeration is long, a dash should follow the colon.

**40. (4)** Before a *long* formal quotation. If the quotation consists of several paragraphs, a dash is used in addition to the colon.

**41. (5)** To separate the major divisions of a sentence, when the minor divisions are made by semicolons. This is not a logical rule, for it assumes that the division by semi-

colons has already been made. It should be used only in revising, and then only for the sake of clearness, when no other rule applies.

#### V. USES OF THE SEMICOLON.

**42.** (1) Between the members of a compound sentence when they are loosely connected. The application of this principle must depend largely upon the judgment of the writer.

**43.** To warrant the use of a semicolon instead of a colon: (1) some connective should generally be present; (2) the subject of the second or later member may be either a distinct substantive or a pronoun referring to the subject of the first member. To warrant its use instead of a comma, the members should generally be of medium length, and should not be intimately connected in thought.

**44.** (2) Between the particulars in a formal enumeration, when introduced by a colon.

*Ex.*—See example under ¶ 38.

**45.** (3) Before a short, informal enumeration of particulars. That is, where a mere enumeration of items is made without a formal introductory word.

*Ex.*—“There are three forms of utterance; the effusive, the expulsive, and the explosive.”

**46.** (4) Before the word “as” when introducing an example.

*Ex.*—“*Can* indicates possibility; as, ‘I can read.’ ”

**47.** (5) Between clauses having a common dependence on some other clause or word. Or, as some authorities express it, “Between clauses having a logical but not a grammatical connection.” This principle applies especially in the construction of summaries and the like.

*Ex.*—“When education shall be made a qualification for suffrage; when voters shall cast their ballots, not for parties but for men; when politicians shall give place to statesmen;—then, and not till then, will the highest development of our government be reached.”

48. (6) Between the major divisions of a sentence where the minor divisions are made by commas. This, like the fourth principle under the colon, is of very doubtful logic; and is to be used only for the sake of clearness, and when no other principle will apply.

#### VI. USES OF THE COMMA.

NOTE.—Certain uses of the comma may be called absolute; that is, they admit of no material variation according to individual tastes and conceptions. Others may vary slightly to suit the interpretation of the writer. For example, adverbial phrases and expressions are to be set off by commas only when they break the flow of the sentence; but that which breaks the flow of a sentence for one reader may not for another. In dividing the principles into absolute and relative, however, it is not intended to attribute any lack of practical value to those under the latter head.

##### *Absolute Uses.*

49. (1) To set off negative clauses and expressions when introduced by way of contrast.

*Ex.*—“Fluency in speaking is obtained, not by a study of principles, but by constant practice.”

50. (2) To denote the omission of one or more words. This generally applies to the omission of verbs and of conjunctions in series of words.

*Ex.*—“Conversation makes a ready man; writing, an exact man.”

51. (3) To separate a word, phrase, or clause in apposition, when the appositive form is *not* one of the following: (a) a common noun attached to a proper name without a preposition; (b) a pronoun other than “I” joined to a substantive; (c) a word or expression necessary to complete the sense; (d) a part of a compound proper name written in its regular order.

*Ex.*—“Gordon, the hero of the African campaign, was an earnest Christian.”

52. (4) To separate scholastic titles and degrees from proper names and from each other. This may perhaps be construed as coming under the principle just given.

*Ex.*—“Richard Strong, D.D., LL.D.”

53. (5) To set off words used in the form of direct address.

*Ex.*—"These allusions, brethren, are not from pride."

54. (6) To set off clauses in the absolute construction, especially absolute participial clauses.

*Ex.*—"Judged by his appearance, he was quite forty-five years old."

55. (7) To separate short, closely connected members of a compound sentence.

*Ex.*—"Now and then he raised his eyes, and they were large and dark."

56. (8) Before "or," introducing an equivalent.

*Ex.*—"Much attention is now given to Ethnology, or the science of races."

57. (9) To separate the same parts of speech when contrasted and in the same construction.

*Ex.*—"It is a practicable, sensible plan."

58. Care must be exercised not to insert a comma after an adjective that modifies both another adjective and a following noun. Thus, "The windows were fitted with heavy red shutters."

59. (10) To separate words repeated for emphasis.

*Ex.*—"Practice, practice, practice is what we need."

60. After every pair of words when more than one pair are used.

*Ex.*—"White and black, rich and poor, old and young, all were welcome."

Although this principle is often disregarded, ambiguity may thus result.

61. (12) Before short formal quotations, and before clauses resembling a quotation in form, especially those introduced by "that." The latter part of this rule is not imperative.

*Ex.*—"The Bible says, 'God is love.'

62. (13) To separate numbers, except dates, into periods of three figures each.

**63.** Unless such numbers are very large, the best usage is to express them in words rather than in figures; but statistics, however small, and sums of money where both dollars and cents are expressed, should be written with figures.

*Ex.*—"He is twenty-five years old." But, "In a population of 60,000 the taxes are \$2.57 *per capita*."

**63a.** Avoid abbreviations in the body of the essay.

#### *Relative Uses.*

**64. (14)** Before the conjunction connecting the last two of a series of words.

The meaning of the following sentence from the *Nation* would be entirely changed if the last comma were omitted: "The following republicans voted nay with the democrats: Bowen of Colorado, Chace of Rhode Island, Conger, Hall, Jones of Nevada, Sherman, Teller, and Wilson of Iowa."

**65. (15)** To set off parenthetical words, phrases, and clauses, whether at the beginning, middle, or end of a sentence. This includes the case of a broken quotation. Where the parenthetical expression is exclamatory or interrogative, parentheses must be used instead of commas. Where the adverbial expression is thought not to break the even flow of the sentence, the comma may be omitted. This principle is so broad as to be liable to abuse, and should be quoted only when no other principle definitely applies.

*Ex.*—"His beard, once of the deepest black, was streaked with white."

*Ex.*—"He's a comical old fellow," said Scrooge's nephew, "that's the truth."

**66. (16)** After such a word as "yes," "no," "again," "moreover," "first," "second," etc., when it stands at the beginning of a sentence and refers to the whole.

*Ex.*—"Indeed, there were more people than there were pews."

**67. (17)** To set off dependent clauses introduced by "if," "unless," "until," "when," etc.

*Ex.*—"Unless public opinion supports the law, it is of no avail."

**68. (18)** To set off relative clauses when not restrictive;

that is, when introduced by the "divisible relative." A divisible relative, like "who" or "which," is one so used that a demonstrative and a conjunction ("and he," "and they," "and it") might be substituted for the relative. Some authorities place a comma before any relative having several antecedents.

*Ex.*—"He has made this proposition, which is certainly fair."

69. (19) After a surname, when preceding the given name or names.

*Ex.*—"Robertson, J. V."

70. (20) After transposed words and clauses.

*Ex.*—"To wealth, many a man has sacrificed all the noblest possibilities of his soul."

71. (21) After the logical subject when ending in a verb, when very long, or when made up of several parts divided by commas.

*Ex.*—"He who wisely acts, must think."

72. (22) To separate the parts of a compound predicate, when long or when widely separate in thought.

*Ex.*—"Then it moved toward me, and stood over my head."

73. (23) To separate members of sentences that contain correlative terms, expressed or implied. This principle has many exceptions, especially the forms "so—that," "so—as," "rather—than," and "more—than."

*Ex.*—"Though He slay me, yet will I trust in Him."

74. (24) Some writers authorize a comma before "to" when it means "in order to." This seems necessary only in particular cases where, otherwise, ambiguity might result.

*Ex.*—"About 9 P.M. he left us, to seek aid in the town."

75. (25) Between the parts of an informal enumeration.

*Ex.*—See paragraph 45.

76. (26) In general, a comma should be used where clearness demands it, even if none of the foregoing rules seem to apply. In case of doubt whether or not to use any punctuation-mark, it is better to omit it.

## VII. USES OF THE DASH.

**NOTE.**—No other punctuation-mark is so constantly misused as the dash. Its use as a substitute for any and all of the other marks is a cover for ignorance of the real principles of punctuation as common as it is transparent. At the same time, there are cases where it must be purely a matter of private judgment whether to use the dash or the parentheses, while other uses of the dash depend upon its emotional significance, and cannot be reduced to rules. In the latter uses, the dash has been called “the thought-stroke.”

77. (1) To mark a break, suspension, or sudden transition in the sense.

*Ex.*—“She never slumbered in her pew—  
But when she shut her eyes.”

78. (2) Sometimes to mark a mere rhetorical pause. This applies especially to those cases where “that” or “namely” is conceived as omitted.

*Ex.*—“There it stood above the warehouse door—‘Scrooge and Marley.’”

79. (3) After the period following a side-head, and the period between a citation and its authority; after the colon preceding a long formal quotation, and sometimes after other pauses to increase their time.

*Ex's.*—“Cornhill.—A well-known thoroughfare in London.”  
“Never try to tell what you don't know;—life is too short.”

80. (4) Before abrupt or hesitating repetitions.

*Ex.*—“I have known him walk with—I have known him walk with Tiny Tim upon his shoulder very fast indeed.”

81. (5) To denote the omission of letters in a word. In this case the letter or letters, with the dash, do not constitute an abbreviation, and so are not to be followed by a period.

*Ex.*—“In the village of C—lived a queer old woman.”

82. (6) To include an expression parenthetical to one already in parentheses.

*Ex.*—“Sir Smug,” he cried (for lowest at the board—  
Just made fifth chaplain of his patron lord:  
His shoulders witnessing by many a shrug  
How much his feelings suffered—sat Sir Smug),  
“Your office is to winnow false from true:  
Come, prophet, drink, and tell us what think you.”

**83. (7)** At the end of a series of clauses each dependent upon a common final clause.

*Ex.*—"To live simply; to walk humbly; to labor earnestly;—these are the duties of the true Christian."

**84. (8)** To separate the speeches of different persons in a dialogue, when these are written on the same line.

*Ex.*—"Well, sir, I thank you"—"Thank, me, sir? for what?"

**85. (9)** Between two numbers to show that they are the extremes of any inclusive series.

*Ex.*—"During the war period, 1861–5, gold rapidly advanced."

**86. (10)** In general, the dash is used to separate heterogeneous words or ideas when occurring in the same sentence.

### VIII. USES OF THE PARENTHESIS.

**87. (1)** To set off inserted expressions having no essential connection with the main sentence. These marks do not supersede other punctuation-points.

*Ex.*—"And sometimes (but then I was a child) I have wept in my bed at night."

**88.** Words written in parentheses are to be punctuated exactly as if they formed an independent sentence, except next to the last parenthetical mark. There, if any mark is needed, it should be placed (1) inside, if it refers only to the parenthetical expression, and (2) outside, if it refers to the preceding part of the main sentence, as well as to the parenthetical expression.

*Ex's.*—"We are all of us (who can deny it?) partial to our own failings."

"Indeed, as Mrs. Cratchit said, with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last."

**89. (2)** To include proper names, and marks of approval or disapproval by an audience.

*Ex.*—"Mr. Speaker, the gentleman from Nevada (Mr. Jones) says that the English language is to extend to every land under the sun. But Alaska can hardly be considered as lying under the sun. (Laughter.)"

90. (3) To include numerals used for the sake of more clear enumeration, and interrogative marks expressing doubt.

For an example, see paragraph 84.

#### IX. USES OF THE APOSTROPHE.

91. (1) To indicate the possessive case, except in pronouns.

92. When a possessive phrase follows its object, the apostrophe must be placed over that phrase, and not over a word or clause in apposition. Thus:

"He bought the hat at Johnson's, a well-known and highly respected dealer."

In most cases this awkward construction can be avoided by a rearrangement.

93. (2) To denote the omission of one or more letters where the word does not become a regular abbreviation.

*Ex.*—O'er, tho', etc.

94. (3) To indicate the omission of syllables and words in contracted forms.

*Ex.*—'Twas, I've, etc.

95. (4) To denote the plural of figures, letters, and sometimes of words that might otherwise be confounded with those similarly spelled.

*Ex.*—"Dot your i's and cross your t's."

96. (5) To indicate the omission of the century in expressing dates.

*Ex.*—"The boys of '76."

#### X. USES OF THE HYPHEN.

97. (1) Between *syllables* in a broken line. The hyphen must be placed only between *complete* syllables.

98. (2) To connect a compound word when it has not been used as such sufficiently to lose one of its accents. Much room is here left for individual judgment.

Even the dictionaries disagree on such words as "brickwork" or "brick-work," "brasswork" or "brass-work," etc.

99. (3) To distinguish words of similar spelling but different pronunciation and meaning; and sometimes, in place of the diæresis, between vowels belonging to different syllables.

*Ex.*—"Re-creation," "co-ordinate," etc.

100. (4) To separate syllables for rhetorical purposes, as in the syllabication of dictionaries.

*Ex.*—"Hy-poth-e-cate," "ex-tem-po-re."

#### XI. USES OF QUOTATION-MARKS.

101. (1) To enclose direct, formal quotations; that is, quotations where the exact language of another is repeated.

102. When the form of expression is slightly altered, single marks are used. When the quotation ends the sentence some writers omit the marks, and leave the quotation to be indicated simply by the capital at the beginning; others print quoted paragraphs in different type and attach the name of the author. Where several paragraphs are quoted, some writers repeat the inverted commas at the beginning of each, but place the apostrophe after the last only. In this respect usage varies greatly.

103. A quotation within a quotation takes single marks, and one within the second, double marks again.

*Ex.*—"He proceeded with such 'masterly inactivity' as is seldom seen."

104. (2) To enclose the titles of books, and those of magazines and papers, where italics are not used.

NOTE.—Crocker states that in examining *The Atlantic*, *Nation*, *Scribner's Monthly*, *Harper's*, *Appletons' Magazine*, *Lippincott's*, *Popular Science Monthly*, *Galaxy*, *Eclectic*, *N. A. Review*, *New Englander*, *London Quarterly*, *British Quarterly*, *Westminster Review*, *Edinburgh Review*, *Contemporary Review*, and *The Fortnightly Review*, he found that thirteen of these use quotation-marks, and four italics, in referring to the titles of books; eleven use italics, and six use quotation-marks, in referring to magazines and papers.

105. (3) Matter within quotation-marks is to be punctuated as if it were independent.

106. If an interrogation or an exclamation point is required at the close of a quotation, it is to be placed inside the marks, when it refers to the quotation alone, and outside when it refers both to the quotation and to the rest of the sentence. The other points, when coming at the end of a sentence, are placed inside the quotation-marks.

*Ex's.*—Why do you sit here amid the sad surroundings of this “God’s Acre”?

“When will you come?” asked Walter.

“The treatment of the native servants in India by their English masters is but another example of ‘man’s inhumanity to man.’”

In conclusion, it should be noted that punctuation is to be used only as a matter of necessity. It is dependent, not primary. The sentence that is so constructed as to need the least punctuation in order clearly to be understood is, other things being equal, the best sentence. “Punctuation,” says Kames, “may remove an ambiguity, but will never produce that peculiar beauty which is perceived when the sense comes out clearly and distinctly by means of a happy arrangement.”

106a. In criticising essays, this number will be used to indicate superfluous punctuation.

## CHAPTER V.

### USES OF ITALICS.

107. ONE of the errors most common to the young writer, and especially to one of vivid imagination, is to underscore, and thereby to italicize, too many words. The temptation is constantly to trespass upon the domain of Elocution, and to indicate beforehand all particular emphasis ; moreover, to emphasize everything is to emphasize nothing. This practice is offensive to the reader in two ways ; it belittles his intelligence, and it irritates him by imposing arbitrary emphasis with which he may not agree. At the same time, the use of italics is of the greatest importance in certain particular cases :—

108. (1) To distinguish foreign words, titles, and sentences. This rule is invariable.

109. (2) To indicate the titles of magazines, papers, and sometimes those of books. (See note under uses of Quotation-marks, ¶ 104.)

110. (3) Italics are frequently used to indicate the names of ships, railway coaches, engines, etc. This usage extends to any inanimate object having a peculiar individuality. Quotation-marks are often used here instead.

111. (4) To indicate side-heads and the titles of paragraphs and sections.

## CHAPTER VI.

### PARAGRAPHING.

No feature in the material dress of a composition requires more constant and careful thought than does the construction of logical paragraphs. One may become so familiar with the principles of punctuation or capitalization as to apply them almost without mental effort; but two problems in paragraphing are rarely, if ever, exactly alike. The paragraph consists of a group of sentences that are closely related in thought. It is indicated by beginning the first line a little to the right of the margin, and generally by a wider space between it and the last paragraph than is left between the lines of the paragraph itself. The object of the paragraph is to inform the reader where the consideration of any particular point begins and ends; it is, therefore, a material aid to clearness.

The fundamental ideas in the paragraph are *unity* and *sequence*. Its very nature forbids digressions and the introduction of irrelevant matter.

#### SUGGESTIONS.

112. (1) *Make each main division of the outline the subject of a paragraph.* To the writer who has constructed a good preliminary outline, the work of paragraphing is simple and easy. Each main division of the outline gives the subject of a distinct paragraph, so that the sentences written under this head are simply to be grouped together, and the paragraph is formed. Without an outline, however, the work of paragraphing becomes difficult, if not impossible.

113. (2) *Let the opening sentence indicate the subject of the paragraph.* This will often consist merely in putting

the outline heading into the form of a declarative sentence. Skill should be used here to conceal the formal divisions. Because a house must have a framework, it does not follow that all or any of the timbers are to be visible from the outside. "Art is to conceal art."

114. (3) *Make the opening sentence short.* The attention and the interest of the reader must be secured before he is willing to wind through the mazes of a long sentence.

115. (4) *Let the bearing of each sentence upon what precedes be clear and positive.* This end will be secured if the outline is logical and complete. The smaller subdivisions will often give the subjects of sentences under the main head.

116. (5) *Connect the sentences of the paragraph smoothly.*—This most important requisite can be secured only by thoughtful practice. To master the art of smooth connection is to insure an elegant style. Disconnectedness is to be avoided on the one side, and pleonasm on the other.

(a) The *Cumulative* conjunctions—"and," "also," "again," "besides," "likewise," "further," etc.—connect a new statement when its bearing is similar to that of the preceding.

(b) The *Adversative* conjunctions—"but," "still," "only," "yet," "however," "nevertheless," etc.—indicate the mutual relation of consecutive sentences.

(c) The *Illative* conjunctions—"therefore," "accordingly," "hence," "consequently," etc.—express a relation of effect or consequence.

While these distinctions appear so simple as almost to need no mention, it is well, before using a conjunction of either class, to apply to the clause in question the tests here given.

In some cases connectives are purposely omitted. This is admissible especially where one sentence iterates or explains its predecessor, where the statements are cumulative, and where a statement of consequence is foreseen from the statement of the antecedent. Campbell remarks that

"connectives can best be omitted when the connection is either very close or very distant."

117. In addition to the regular connectives, and often as desirable substitutes for them, are to be noticed such phrases as "even though," "in this case," "it follows," etc.

118. Another valuable substitute for connectives is the use of an inverted form at the beginning of a sentence. For example: instead of writing, "And he never heard the sound," etc., we may have, "That sound he never heard." This method of securing connection generally involves a repetition of some word or idea from the previous sentence.

119. (6) *Make each paragraph cumulative and progressive.* Every paragraph is, in one sense, a distinct composition; and the general principles that apply to the development of a narrative or an argument apply equally well to the paragraph. (See Suggestion 7, under "Oral Discourse.")

119a. In criticising essays, this number will be used to indicate superfluous paragraphing.

#### EXAMPLES OF PARAGRAPH.

120. As to the different methods exemplified in existing paragraphs, D. J. Hill makes the following comments on examples taken from Angus's "Hand-book of the English Tongue":

(1) *Sometimes an expanded sentence constitutes a paragraph.*

"*Prayer is an action and a state of intercourse and desire exactly opposite to this character of anger.* Prayer is an action of likeness to the Holy Ghost, the spirit of gentleness and love—like simplicity, an imitation of the holy Jesus whose spirit is meek, up to the greatness of the biggest example; and a conformity to God, whose anger is always just, and marches slowly, and is without transportation and often hindered, and never hasty, and full of mercy. Prayer is the peace of our spirit, the stillness of our thoughts, the evenness of recollection, the seat of meditation, the rest of our cares, and the calm of our tempest. Prayer is the issue of a quiet mind, of untroubled thoughts; it is the daughter of charity, and the sister of meekness. . . . Anger is a per-

fect alienation of the mind from prayer, and therefore is contrary to that attention which presents our prayers in a right line to God."—*Jeremy Taylor*.

(2) *Sometimes a general statement is followed by a specific, and that by an individual, instance.*

"[General] Music among those who were styled the chosen people was a religious art. [Specific] The Songs of Zion, which we have reason to think were in high repute among the courts of Eastern monarchs, were nothing else but psalms that adored or celebrated the Supreme Being. [Individual] The greatest conqueror in this holy nation, after the manner of the old Grecian lyrics, did not only compose the words of his divine odes, but generally set them to music himself; after which, his works, though they were consecrated to the tabernacle, became the national entertainment, as well as the devotion of his people."—*Addison*.

(3) *Sometimes the hint of each successive sentence is suggested by a previous word.* This is liable to degenerate into tedious expansion.

"The other sort of men were the *politicians*. To them, who had reflected on the subject but little or not at all, religion was in itself *no object of love or hatred*. They disbelieved it, and that *was all*. Neutral with regard to that object, they took the order which in the present state of things might *best answer their purposes*. They soon found that they could not do without *philosophers*; and the *philosophers* soon made them sensible that the destruction of religion was to supply them with means of conquest, first at home and then abroad."—*Burke*.

(4) *Sometimes the theme is stated, and then proved or illustrated.*

"[Theme] When most disguised and depressed, the wisdom of the gospel has been modifying our philosophy and teaching a loftier system of its own. [Illustrations and Proofs] A Howard, sounding and circumnavigating the ocean of human misery, is only an obedient agent of its philanthropy. A Clarkson and a Wilberforce have only given utterance to its tender and righteous appeals for the slave. A Raikes, a Bell, and a Lancaster have simply remembered its long-neglected injunction, 'Suffer little children to come unto me.'"—*Harris*.

(5) *The theme is sometimes proved by showing the results of the contrary.*

"[Theme] I am fully persuaded that one of the best springs of generous and worthy action is to have generous and worthy thoughts of ourselves. [The contrary] Whoever has a mean

opinion of the dignity of his nature will act in no higher a rank than he has allotted himself in his own estimation. [Result of this contrary] If he considers his being as circumscribed by the uncertain term of a few years, his designs will be contracted into the same narrow space he imagines is to bound his existence."

#### EXERCISE IN PARAGRAPHING.

NOTE.—Arrange the following group of detached statements into three logical paragraphs, first constructing an outline giving the subject of each.

Clio was regarded by the ancients as the eldest daughter of Memory. A talent for history may be said to be born with us. History has always ranked among the highest arts. In a certain sense all men are historians. History lies at the root of all science. Every memory is full of annals. History never stood higher than at the present. History is the earliest expression of what can be called Thought. Our speech is curiously historical. Of old, History was directed mainly toward the gratification of our ideas of the wonderful. The Sibylline books, though old, are not the oldest. Most men speak only to narrate. All nations have some History, whether they have prophecy or not. Once, History was a minstrel, now she is a schoolmistress. Deprived of Narrative, conversation would languish. History has been written with feather-pictures and with wampum-belts. We do nothing but enact History; we say little but recite it. Every man of every tribe and people lives between two eternities. All inquiring minds gather around the foot-stool of History. Really, all knowledge is only recorded experience. Every man wars against oblivion. Poetry, Divinity, Politics, Physics, have each their adherents and adversaries. Every man tries to unite himself with the Future and the Past.

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#### EXERCISES IN FORM.

NOTE.—The following exercises are taken from actual essays. The appended numbers refer to the corresponding principles. It is suggested that the sentences, with the reference numbers obliterated, be cut up into slips and given to pupils for correction at the board. See special index on page 48.

1. "As we were now near Schenectady we began to collect our parcels preparatory to landing." (70.)
2. "Father suggested that it would be cold down in the gully as they called it." (65, 101.)

3. "We were up earlier than usual that morning and everyone knew that Young America had an important project in view." (55.)

4. "Ed. was enthusiastic over some hollows in the rock which he declared to be petrified Indian tracks." (101.)

5. "However we trudged along without the gun taking the left fork of the ravine." (54, 65.)

6. "I am not old, I shall never be old, but my step is not so firm as it was forty years ago." (42.)

7. "Our leader was a brave and careful man and with three companies of soldiers we felt safe." (55.)

8. "The night was sultry and we younger members of the party did not wrap ourselves in blankets till a late hour." (55.)

9. "We buried him by the side of William Atherton and left a stone to mark the spot." (72.)

10. "Off to the left of these on the hill side we perceived the surface to be dotted with huge boulders." (65, 98.)

11. "Here he found one of the finest specimens of the Spirifer Arenosus that I have ever seen." (108.)

12. "The summer had come in all its oppressiveness and I had determined to set out with three companions for the South Woods." (55, 65.)

13. "Through all her years of hard service she was patient and faithful and, in her diary, she speaks of the Queen with respect and affection." (42.)

14. "Her mother taught her the pater Noster and the Ave Maria and she was quite apt in repeating them." (55, 108.)

15. "She thought that she was obeying God and she considered His commands of more importance than those of her parents." (55.)

16. "She possessed great capabilities for enthusiasm imagination and zeal." (57, 64.)

17. "For during his ministry in order that he might not be a burden to his brethren he often engaged in tent making." (65, 98.)

18. "His reserve was an unfortunate trait for by it he often lost friends." (55.)

19. "He was early taught the importance of care in selecting his books and in his leisure moments he eagerly studied Milton, Shakespeare, Tennyson and such writers." (42, 64.)

20. "Till at last he was called home by the Master whom he had served so long and well." (68.)

21. "The religious improvement of the poor and the openly vicious, had been greatly neglected." (106a.)

22. "They have become so esthetic in their religious opinions that they look with disdain upon these uncouth attempts." (73.)

23. "The apparent lack of reverence in their services, is a serious objection." (106a.)

24. "A few miles farther on a cry is heard and the signal is given to stop." (55, 70.)

25. "They are placed but a few feet from each other and look like old railroad embankments." (72.)

26. "In some places they are leveled to the ground in others they are apparently as perfect as when first thrown up." (42.)

27. "Here on the North side are several lines of entrenchments deep ditches with sides nearly perpendicular." (11, 51, 65.)

28. "The tale is a creation of the author's mature years and engaged his sympathies and his mind completely during its writing." (72.)

29. "Dr. Monette had incurred the displeasure of the Marquiss brother." (91.)

30. "Darney is recognized and is thrown into prison by the rabble as an aristocrat." (72.)

31. "Thus it is with human character, when it is perfected and developed it becomes beautiful and noble." (42.)
32. "He does not gain the respect of his fellow men ; but rather embitters his own life." (72.)
33. "Born in the State that produced the Father of his country he loved that State more than his country." (10, 27a, 54.)
34. "Notwithstanding her timidity Miss Burney had a great desire for distinction and as she had confidence in her powers she wished to have her writings appear before the public." (42, 65, 73.)
35. "The quietness and quaintness of the town are remarkable, all appears to be harmony." (37.)
36. "Their friendliness to each other is as general as to strangers, and taken altogether it stands as a monument to right living." (65.)
37. "About five miles South East of S—— and one mile West of the village of J—— is a most beautiful valley." (98, 11.)
38. "Beyond are seen high, rocky cliffs covered with shrubs and ivy, a place where the Botanist finds much to interest him." (42, 27a.)
39. "Last in the chain but not least in beauty is Green lake." (10, 49.)
40. "At the South Western end of the valley is a formation called the Palisades." (11, 98, 101.)
41. "The scene in the autumn is most beautiful, for when the frost has begun its work on the foliage the lake is like an emerald set in gold." (42.)
42. "As a Summer resort it should be visited by all, especially those who are interested in the natural sciences, for it offers an inviting field to the Geologist." (8, 27a.)
43. "Indeed the points are so regular for the first ten miles that they have been named from one to ten respectively." (66, 65.)

44. "These trees were at one time covered with a luxuriant forest growth and even now they produce considerable quantities of pine." (55.)

45. "The handsome building on the hill is the mecca toward which hundreds of students annually turn." (8.)

46. "A days trip up the St. Johns river is an experience long to be remembered." (91.)

47. "We rode all day in a Southerly direction." (11.)

48. "Yonder, upon the huge trunk of a tree is an alligator the pleasant inhabitant of Southern waters." (11, 51.)

49. "But there is one serious drawback; the difficulty of getting about." (51.)

50. "The first question that arises in the mind of the observer is this cannot this valuable land be reclaimed by drainage." (32, 39.)

51. "There too may be seen along by the side of the house the piles of wood ready for Winter use." (8, 65.)

52. "But the old stone like many people is seedy only in appearance." (65.)

53. "He is astonished, and when, upon reading, he learns that they have remained unchanged for 200 years, he marvels." (42, 63.)

54. "The doctor is a Master Mind dispensing comfort and consolation with his medicines." (27a, 54.)

55. "The village has no Parsonage because it has no clergyman." (27a.)

56. "But whether our citizens abroad should not rather glory in the *cause* which allows such a state of affairs than blush at the *fact* is not so certain." (107.)

57. "Germany and France are *mutually* fearful, each fearing that the other *may* take the lion's share." (107.)

58. "Besides this the Chinese empire has a high regard for labor and it is said that a slave is not known in China." (65, 55.)

59. "It sometimes happens that a crop is pronounced a success when if some other grain had been planted instead the returns would have been greatly increased." (55, 65.)

60. "A fire-extinguisher is a dangerous plaything for children, but on this account it is not discarded, the children are rather taught to let it alone or to use it at the proper time." (42.)

61. "The battle is not always to the brave even though they be the stronger, for Fortune often strangely directs this game of chance." (42, 67.)

62. "It is thirty miles west of Elmira; and is surrounded on two sides by high hills." (72.)

63. "The chair and plough handle factory does a thriving business." (98.)

64. "The grand councils of the six nations were held here until after the revolution when the meeting place was changed." (19, 55.)

65. "In conclusion let me say that a few weeks spent at this delightful spot will well repay the visitor." (65.)

66. "On the eastern side of these streets are the private tents." (91.)

67. "It was at the time when Napoleon I was emperor of France." (9, 31.)

68. "It became the masters supreme delight to find, accidentally, some of Victor's productions." (91.)

69. "No other work has done so much toward abolishing the galley prison system as has *Les Miserables*." (104.)

70. "The characters are not numerous yet there are enough of them to give variety without burdening the memory to retain them." (55.)

71. "Near them live Godfrey Cass now a respected and wealthy man, and Silas Warner no longer the miser of former years." (65.)

72. "Posterity will chiefly remember him for his active part in the anti slavery movement." (98.)

73. "His denunciations were most violent; and his eulogies most extravagant." (55.)

74. "This objection is not valid, because, no man has a right to engage in such a business." (106a.)

75. "Near by in Beacon street a similar scene is enacted." (65.)

76. "A Democrat in politics he favors civil service reform." (54.)

77. "At last I reluctantly withdrew to my room for a night's rest." (66, 91.)

78. "They are controlled wholly by their feelings, they never exercise their reason." (37.)

79. "If not, then the custom is not barbarous for we have shown that the penalty is commensurate with the crime of murder." (42.)

80. "How much more eagerly do we seek to become acquainted with the domestic life of the people." (35.)

81. "He brings before us the domestic life of the freedmen; and describes the ancient festivals with great vividness." (72.)

82. "He finds, that, at the recent battle with the Cheta, his life was saved by the poet." (106a.)

83. "This is also true in the case of the brick-carrier, he climbs ladders walks along trembling scaffolds and is constantly in danger." (42, 72.)

84. "Ten years of sabbaths is a life of seventy years; surely, the question of how to spend this time is an important one." (35.)

85. "But when one is hard pressed is he not excusable for thus employing a few hours?" (70.)

86. "How often do we find that the poor boy surpasses his richer fellow in the race of life." (35.)

87. "With this ambition was united a will that uncontrolled, made him stubborn and disagreeable." (65.)

88. "Just before the story opens, the present lord had succeeded his brother as marquis of lossie." (9.)
89. "The life of Peter the great is intensely interesting." (10.)
90. "Though a navy is well called a sea army ; yet in a political sense it differs from an army." (67.)
91. "But what of the navy of the United States ; how does it compare with those of other nations ?" (33.)
92. "So long as politicians vote log-rolling appropriations . . . is it any wonder that the laying of our Atlantic coast under tribute is a day dream of young foreign naval officers ?" (98, 101.)
93. "His labors are so effectual that laws are passed for the suppression of the liquor traffic ; and he becomes an object of hatred to liquor men." (55.)
94. "He often employs simile with good effect, as when he says 'there are some hours to mortals, when great thoughts float upon them like the light of stars.'" (15, 40, 46.)
95. "It leads one gradually to the belief that he should 'Practise then the rule an angel might in Heaven.'" (15.)
96. "The chief objections to the Salvation Army are these. They parade the streets etc. etc." (27a, 39.)
97. "Contrary to some of Dickens works, the plot is very simple." (91.)
98. "Alexander Pope has said : 'Order is Heaven's first law.'" (61.)
99. "The objects of punishment are threefold . to protect society ; to reform the offender and to prevent him from committing like crimes again." (45, 64, 75.)
100. "But we would ask them, if they would not consider a physician a fool who should do thus." (106a.)
101. "This is very true but how does that palliate the offence ?" (55.)

102. "While this is undeniably a fact let us look at the results." (67.)
103. "As its habits changed its limbs changed to suit the habit." (73.)
104. "Phineas Fletcher the son of this Quaker is represented as the biographer of the sketch." (51.)
105. "There were two buildings of some importance in Seven Oaks a factory, and a poor-house." (45.)
106. "How much more needful is an educational qualification in those who direct our schools." (35.)
107. "The incidents, related in this story, occurred during the Revolution." (106a.)
108. "At this the questioner exclaimed 'Oh, then, you are a native of England.'" (35, 61.)
109. "The following are the chief incidents, etc. etc." (38.)
110. "Both of these stories are found in the 'Gesta Romanorum.'" (108.)
111. "Instead of a generous unselfish person we find a hard hearted avaricious Jew." (57, 70.)
112. "The following are the proofs first the power of monopolies second over-taxation third party spirit." (38, 44, 66.)
113. "Mr. President these arguments are not relevant." (53.)
114. "Heredity or the law of descent is now occupying the attention of many of our thinkers." (56.)
115. "Rum rum rum is the root of all these evils." (59.)
116. "'Robinson R. J.,' called the clerk." (69.)
117. "The population of the city according to the census of 1880 was 63570." (62, 65.)
118. "The man who hesitates is lost." (71.)
119. "Jew and Gentile Caucasian and Mongolian are alike welcome." (60.)

120. "Unless this can be accomplished all is lost." (67.)
121. "As thy day is so shall thy strength be." (73.)
122. "The subject is discussed under three heads what to read how to read and when to read." (45, 75.)
123. "Italics are used in writing the names of ships as, *Great Eastern*, *Dolphin*, etc. (46, 57.)
- 124 "Again the gate is opened, this time a youth looking wistfully backward passes through." (42.)
125. "To-day America's favorite general seems to have received a new lease of life." (66.)
126. "When Innocent III became pope, he determined to destroy the sect." (31.)
127. "Having found an excuse for the war they began zealously to prosecute it." (54.)
128. "It was at a time when dame nature seemed to be 'putting her best foot forward.'" (12.)
129. "Oh mistaken man all these will not avail thee." (18, 35, 53.)
130. "O it is sad, to think how many victims are claimed by the rum-power every day." (18, 106a.)
131. "Bought of Hosmer and Estes  
"three gallons of molasses  
"one barrel of flour  
"five pounds of crackers." (20, 38, 44.)
132. "The present incumbent is Prof. J. N. Robertson LLD." (29, 52.)
133. "How noble! how majestic! how serene was his bearing!" (36.)
134. "The general made the following demands: first, the surrender of the city, second, the payment of a subsidy of \$5,000,000, third, the delivery of the leaders for execution." (44.)
135. "So long as our city governments are in the hands of rings, so long as the whiskey interest retains its power,

just so long will our cities remain sores upon the body politic." (47, 83.)

136. "Camp X. L. was situated upon a small island in the middle of the St. Lawrence." (101.)

137. "'I say, fellows,' said he, 'what's the programme for to-morrow?'" (32, 106.)

138. "'Well it is of no use to cry over spilt milk,' said he." (66.)

139. "We floated among the islands; told stories; sang songs; gathered water-lilies, and caught now and then a fish." (72.)

140. "And so on entering the school I had written upon the board a list of rules." (65.)

141. "After rowing from point to point we anchored and were soon engaged in fishing." (72.)

142. "During my recent trip to Philadelphia occurred the following incident." (38.)

143. "Finally Johnson yielded; but compelled Clemens to sign a written statement of the circumstances." (72.)

144. "Accordingly we took passage for a little out-of-the-way place known as Forest Station." (65.)

145. "The scenery along the river as far as Hoffmans Ferry is beautiful and picturesque." (91.)

146. "But the umbrella was broken in the operation and the fish were all dead before we reached home." (55.)

147. "The inmates were more refined than we expected to find on a canal boat." (98.)

148. "He endeavored not to destroy but to reform the institution." (49.)

149. "He accordingly repaired to Washington to help secure the passage of such a bill." (74.)

## SPECIAL INDEX TO PART I.

The following index will be helpful to both teachers and pupils in applying to the exercises the suggestions given on page 2. Its titles are included in the general index of the work.

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## PART II.

### THE STYLE.

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#### INTRODUCTION.

THE term "style" doubtless conveys to the average mind but a vague idea. Many who recognize the difference between a good and a bad literary style, when reading or listening to a production, would be at a loss to state just what constitutes either the one or the other. Text-book definitions of style, like those of poetry, are not wanting; yet grave objections may be found to most of these. We quote a few:

"The peculiar manner in which a writer expresses his thoughts by means of words is called style."—*Quackenbos*.

"The secret of good style in writing is, that words be used purely in their representative character, and not at all for their own sake."—*Hudson*.

"Style, in my sense of the word, is a peculiar recasting and heightening, under a certain spiritual excitement, a certain pressure of emotion, of what a man has to say, in such a manner as to add dignity and distinction to it."—*Matthew Arnold*.

"The best definitions of style make it consist in the unconscious but unavoidable and indispensable smack of individuality in the writer."—*Bardeen*.

"The right choice and collocation of words; the best arrangement of clauses in a sentence; the proper order of its principal and subordinate propositions, the judicious use of simile, metaphor, and other figures of speech, and the euphonious sequence of syllables."—*Herbert Spencer*.

The definition last quoted, though not stated formally by Mr. Spencer as such, will be found the most definite and practical of the list. Laying aside those finer individual peculiarities that must be acquired outside of the schoolroom, by general reading and otherwise, all rhetoricians admit that a good English style must have certain positive qualities. These qualities have been variously named and classified. Perhaps the most common classification is as follows: Clearness, Force, Precision, Purity, Propriety, Unity, and Euphony. This is not a strictly logical division. One of these qualities often shades into another, and two often cover the same ground. It is doubtful, however, whether the recent attempts to formulate a more logical division are to be regarded as successful.

The lack of accuracy in the common classification is not sufficient to be a material hindrance in its practical application. We shall therefore take up these requisites in the order already given, calling attention, in detail, to cases where their demands are identical, and giving practical suggestions and exercises under each. Rhetoric, least of all sciences, admits of dogmatic statement. In view of this fact, the principles found in the ensuing sections are stated merely as suggestions. There are individual cases, perhaps, where each may not be found valid. Common-sense and a due consideration of the circumstances of the individual case are presupposed. For the same reason, the altered forms of the exercises used for illustration are called "improved" rather than corrected forms. There are, doubtless, cases where other methods of treatment would produce equally good results.

## CHAPTER I.

### CLEARNESS.

THE primary aim, in clearness especially, as well as in the other requisites of good style, is that of economizing the reader's attention. We quote from Spencer's admirable essay: "A reader or listener has, at each moment, but a limited amount of mental power available. To recognize and interpret the symbols presented to him requires part of this power; to arrange and combine the images presented requires a farther part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea, and the less vividly will that idea be conceived." \*

To secure clearness, it is not enough that a sentence be so constructed that it shall convey to the reader or hearer but one probable meaning, nor so that its meaning depends upon its punctuation. What is probable to one mind may not be probable to another. By reading and reflection the writer becomes so thoroughly conversant with his theme that he is liable, unconsciously, to base his understanding of a sentence on some underlying and unexpressed idea; forgetting that the casual reader or hearer, being unfamiliar with the underlying idea, may not grasp the meaning. The only safe rule is, as far as possible, so to construct a sentence that it can have but one meaning.

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\* "Philosophy of Style," p. 5.

## SUGGESTIONS.

**121.** *The most common violation of clearness is found in the ambiguous use of the demonstrative pronoun, in either the nominative or the oblique cases.* A sentence should be so constructed that there can be no doubt as to what is the antecedent of each demonstrative or similar word.

*Original.*—"Her home was near the village church, and this seems to have had great influence over her religious character."

*Improved.*—Her home was near the village church, a circumstance which seems to have had great influence over her religious character.

**122.** *Construct the sentence so that there can be no doubt as to what is the antecedent of each relative.*

*Original.*—"Unlike the Quakers of our day, he recognizes no good in any one that he cannot see."

*Improved.*—Unlike the Quakers of our day, he recognizes no good in any one unless it can be seen.

**123.** *Use "that" wherever the relative cannot be divided into a demonstrative and a conjunction ("and he," "and they," etc.); in the latter case use "who" or "which," as the case may be.* This principle may be violated for the sake of euphony, when there is no danger of ambiguity. It is not sufficient to make the distinction merely by punctuation.

*Original.*—"The provisions of the new city charter which require the approval of the legislature await its assembling."

*Improved.*—The provisions of the new city charter *that* require the approval of the legislature await its assembling.

**124.** *Place the adverbs "only" and "alone" immediately before the words that they modify, or as nearly in that position as euphony allows, without violating clearness.* It is wise, also, to avoid placing "only" between two emphatic words and to avoid using "only" where "alone" can be used instead.

*Original.*—"A man can only attain to distinction in one line by devoting his whole life to that line."

*Improved.*—A man can attain to distinction in one line *only* by devoting his whole life to that line.

*Original.*—"Virtue only gains the reward at last."

*Improved.*—Virtue *alone* gains the reward at last.

**125. Always place the correlative conjunctions "not only—but also" before the same parts of speech.**

*Original.*—"May these words not only be spoken to the living, but to the dead."

*Improved.*—May these words be spoken, not only to the living, but to the dead.

**126. Be careful to place such expressions as "at least," "always," and "at all events," where their relation to the rest of the sentence will be clear. In most cases, they should come immediately before the words they modify.**

*Original.*—"The street demonstrations of the Salvation Army at least are as lawful as those of the average political organization."

*Improved.*—The street demonstrations of the Salvation Army are at least as lawful as those of the average political organization.

**127. Avoid the use of verbal nouns wherever euphony permits. They make, at best, but a clumsy construction, and are in danger of being mistaken for participles. The demands of clearness and of euphony are here often identical.**

*Original.*—"It seems to me that woman's seeking to vote, and her maintaining her right to vote, place her in too conspicuous a position."

*Improved.*—It seems to me that, in seeking to vote, and in maintaining her right to vote, woman places herself in too conspicuous a position.

**128. Keep words and clauses that are grammatically connected as close together as possible.**

*Original.*—"We read of the able general teaching classes of boys at his own home whom he had himself rescued from the gutter."

*Improved.*—We read of the able general teaching at his own home classes of boys whom he had rescued from the gutter.

**129. Repeat the subject, or a word relating thereto, when the omission would violate clearness. Obscurity is especially liable to occur after a relative standing as a subject, and when there is but one subject for several verbs.**

*Original.*—"He claims to be working for the temperance party, which is really being injured by his action, and is unwilling that any one else should take his place."

*Improved.*—He claims to be working for the temperance

party, which is really being injured by his action, and *he* is unwilling that any one else should take his place.

130. *Repeat the pronoun when it is the subject of several verbs.*

*Original.*—"His eloquence was not that of a Cicero, after whose orations people would depart only to praise the orator, but rather of a Demosthenes."

*Improved.*—His eloquence was not that of a Cicero, after whose orations people would depart only to praise the orator, but rather that of a Demosthenes.

131. *When a comparative is followed by "than," the thing compared must always be excluded from the class of things with which it is compared, by the use of "other" or some such word.*

*Original.*—"No English poet has ever equalled Shakespeare in his portrayal of character."

*Improved.*—No other English poet has ever equalled Shakespeare in his portrayal of character.

132. *The superlative degree in comparison must be used only of objects in the same class.*

*Original.*—"Gordon was the bravest of all the other generals."

*Improved.*—Gordon was the bravest of all the generals.

133. *Repeat the article and its accompanying adjective, if any, before the second of two connected nouns, when the nouns refer to different objects.*

*Original.*—"The religious training of the poor and openly vicious had been greatly neglected."

*Improved.*—The religious training of the poor and the openly vicious had been greatly neglected.

134. *Do not put before a possessive an adjective governing the thing possessed.*

*Original.*—"They sat listening to the silvery bell's note in the distance."

*Improved.*—They sat listening to the bell's silvery note in the distance.

135. *Place the participle so that there can be no doubt as to what word it modifies.*

*Original.*—"I saw your friend Jones this morning when I was in Brooklyn walking down Fulton Street."

*Improved.*—While in Brooklyn this morning I saw your friend Jones walking down Fulton Street.

**136. Where the context allows more than one meaning to a participial phrase, resolve the phrase into a clause.**

*Original.*—"Seeing his friend in the audience, he determined to play his part through."

*Improved.*—When he saw his friend, etc.; or, *Although* he saw, etc.; or, *Because* he saw, etc.

**137. Repeat the preposition after an intervening conjunction, especially if a verb and its object intervene.**

*Original.*—"It has ever been the policy of our Government to refrain from foreign acquisitions, and train the people to depend upon themselves."

*Improved.*—It has ever been the policy of our Government to refrain from foreign acquisitions, and *to* train the people to depend upon themselves.

**138. Distinguish the infinitive of purpose from the mere sign of the infinitive mode by using the phrase "in order to," or the finite form introduced by "that."**

*Original.*—"I intend to call at my office, to give my secretary some instructions, and to go from there to the station."

*Improved.*—I intend to call at my office *in order to* give my secretary some instructions, and to go from there to the station.

**139. Place the word "not" directly in connection with the word or words expressing the idea denied.**

*Original.*—"No objection is made to the man, but to his methods."

*Improved.*—Objection is made, not to the man, but to his methods.

**140. Avoid employing a universal subject with a negative predicate for a partial subject with a positive predicate. This is only an especially important form of the last principle.**

*Original.*—"Every temperance man is not a prohibitionist."

*Improved.*—Not every temperance man is a prohibitionist.

**141. In making comparisons, only such objects must be taken as belong to the same category.**

*Original.*—"There has been, during the present century, no better statesmanship than Bismarck."

*Improved.*—There has been, during the present century, no better statesmanship than that of Bismarck.

**142. Never use an adjective as the antecedent of a rela-**

*tive or demonstrative.* The antecedent must be a substantive of some form.

*Original.*—"He was kind, diligent, and very patient. This, however, was frequently tried."

*Improved.*—He was kind, diligent, and very patient; but his patience was frequently tried.

**143. Repeat the antecedent in some new form where there is danger of ambiguity.** This is especially necessary after a negative, or where the relative is implied in a participle.

*Original.*—"He reported that the majority seemed to be against me, for which I was not unprepared."

*Improved.*—He reported that the majority seemed to be against me; a statement for which I was not unprepared.

**144. Unite only similar constructions by co-ordinate conjunctions, so far as euphony permits.** This applies most frequently to the use of "neither" and "nor."

*Original.*—"He neither reached this conclusion hastily nor willingly."

*Improved.*—He reached this conclusion neither hastily nor willingly.

**145. Use "or" to express only alternation or disjunction.**

*Original.*—"All her foreign business can be conducted as desired, provided that, in so doing, she harms no other nation, or tramples upon the rights of her subjects."

*Improved.*—All her foreign business can be conducted as desired, provided that, in so doing, she harms no other nation, and tramples upon the rights of none of her subjects.

**146. When the conjunction governs several widely separated verbs, repeat it with each.**

*Original.*—"Because, then, he had great provocation, he acted for the best interests of his people, and had before him many examples of successful revolt, and revolt instigated with less cause,—therefore Riel ought not to be too severely condemned."

*Improved.*—Because, then, he had great provocation; because he acted for the best interests of his people; and because he had before him many examples of successful revolt, and revolt instigated with less cause,—therefore, Riel ought not to be too severely condemned.

**147. In using such words as "certain," "some," "any," etc., make it clear by the context which of the two meanings is intended.**

*Original.*—"As the morning advanced we perceived certain indications of a storm."

*Improved.*—As the morning advanced we perceived sure (or some) indications of a storm.

**148. In quoting the words of others, use the direct discourse, except in those rare cases where ambiguity would be impossible.**

*Original.*—"He told his neighbor that he had learned that his cattle were in his lot."

*Improved.*—He said to his neighbor, "I have learned that your cattle are in my lot."

**149. Place adverbs next to, generally before, the words that they modify.** This suggestion might be combined with several others in the general rule, to place modifiers near the words modified.

*Original.*—"He arose suddenly, concealing the letter that he had been reading."

*Improved.*—He suddenly arose, concealing the letter that he had been reading.

**150. Avoid placing a substantive between another substantive and its relative or other pronoun.**

*Original.*—"General Thomas, one of the division commanders under General Grant, who ordered this charge, relates the following incidents."

*Improved.*—Thomas, General Grant's division commander, who ordered this charge, relates the following incident.

**151. Repeat either the verb or the preposition after the conjunctions "as," "than," etc.**

*Original.*—"The American boy of eleven years understands as much about a republican form of government as the average immigrant."

*Improved.*—The American boy of eleven years understands as much about a republican form of government *as does* the average immigrant.

**152. Avoid confounding dependent with independent clauses.** This error may generally be prevented by repeating either the pronoun or the conjunction, as the case may be.

*Original.*—"But you forget that the prisoner has a fair and deliberate trial, and during this time, usually about a year, he has ample time to repent."

*Improved.*—But you forget that the prisoner has a fair and deliberate trial, and that during this time, usually about a year, he has ample time to repent.

✓ 153. *In a long sentence, repeat the subject or some word, such as a pronoun, referring to the subject, as a summary of what precedes.* Sometimes both the subject and the transitive verb need to be repeated.

*Original.*—"Restrictions, rules, penalties, threats, and espionage are not the wisest methods of school management."

*Improved.*—Restrictions, rules, penalties, threats, and espionage,—these are not the wisest methods of school management.

154. *Avoid ambiguous phrases.*

*Original.*—"New York State is composed one fifth of foreigners, while Vermont is below *par* in foreigners."

*Improved.*—New York State is composed one fifth of foreigners, but Vermont has less than the average number of foreigners.

155. *Avoid the use of circumlocutions in place of proper names, except for poetical effect.*

*Original.*—"The father of natural philosophy has hardly been equalled in originality by any scientist who has appeared since."

*Improved.*—Archimedes has hardly been equalled in originality by any modern scientist.

✓ 156. *Clearness is often violated by the omission of a necessary word; an omission that often results from over-condensation.*

*Original.*—"It bears us back eighty-two years, when the eyes of the whole world were turned toward France."

*Improved.*—It bears us back eighty-two years, *to a time* when the eyes of the whole world were turned toward France.

✓ 157. *Avoid giving to a word different senses in the same clause.*

*Original.*—"She found the most and most luscious berries of any one of the party."

*Improved.*—She found the most berries of any one of the party, and those the most luscious.

158. *So far as possible, avoid using technical words, unless addressing those who practise some peculiar art or trade.*

*Original.*—"He closely resembles Chatterton, the ephemeron of English literature."

*Improved.*—He closely resembles Chatterton, the butterfly of English literature.

159. *Avoid the use of equivocal words.*

*Original.*—“It has become an important factor in the political concern of all Europe.”

*Improved.*—It has become an important factor in the *legislation* of all Europe.

160. *Two clauses, each perfectly clear in itself, may, when taken together, become ambiguous by the very fact of that union.*

*Original.*—“Try this gun once, and you will never use another.”

*Improved.*—Try this gun once, and you will never be satisfied with any other.

161. *Avoid long parentheses.*

*Original.*—“His foolish idea of uniting (with a view to their one day standing at the head of the Saxon confederacy) the noble Athelstane and the beautiful Rowena, shows his patriotism.”

*Improved.*—His patriotism is shown by his foolish idea of uniting the noble Athelstane and the beautiful Rowena with a view to their one day standing at the head of the Saxon confederacy.

## EXERCISES IN CLEARNESS.

**NOTE.**—Let the following exercises, and those in the seven succeeding chapters, be placed upon slips of paper, *without* the numbers in parentheses; and in the class-room let the student place upon the board, or give verbally, his improved rendering of the sentence in hand, giving his reasons for every change made. The numbers in parentheses refer to the previous, corresponding paragraphs.

1. “It is within the last few years that all the wonderful powers of electricity have been discovered. They (121) have found so many new uses for paper that now it is made into barrels and car-wheels.”

2. “To become skilled in all the arts of war; to gain the acquaintance and the influence of prominent military men, and eventually to fill a high place in the royal army (153) was his ambition.”

3. “The leaders of the rebellion were condemned to either exile or death.” (137, 144.)

4. “Above the door-ways of the cathedrals are statues of saints and bishops, left like apostles, (128) to us by a former age.”

5. "The general told him that he thought he (121) had come none too soon."

6. "She is always a true friend to David, and finally (156) his wife."

7. "This hill forms a very pleasing part of the picture, but the most pleasing part of it (121) is the trees that surround these houses."

8. "It stands in the farm kitchen that (123) opens out into the yard."

9. "The army may be at fault in much and yet (156) based upon lasting principles: the object with which they (121) have started is twofold."

10. "In some places they only (124) succeed in getting themselves into trouble."

11. "Finally all are on board, but when it (121) tries to start it (121) is found to be again on a sand-bar."

12. "The first characteristic brought to our notice is arrogance (156) seen in his demanding and enforcing (127) obedience from all."

13. "A sister of charity nurses him back to life, healing both (128) the wounds of body and mind."

14. "He had the power of impressing as much by speech as by silence, and in England, where his position called for speech-making (156) acquitted himself with honor."

15. "He was born in 1608 and died in 1674, during which (122) occurred the overthrow of Charles IV."

16. "So great is his genius and (156) noble personal character that it seems as if he had been placed on the earth by the Almighty for the purpose of describing sacred scenes."

17. "But the boy is taken to America by his parents, (128) where his father dies in about a year."

18. "They then urged the princes and laic (158) lords to drive the heretics from their domains."

19. "But in the centre is the room of the society which (123) has already celebrated its semi-centennial, and they

(121) naturally declare that they are the strength of the foundation."

20. "In the fourth story we find the parlors of the ladies' societies, who (122) hold that if the young men are the foundation they are the crowning glory."

21. "They had either to sentence him to be hung or (137) admit that he was not a spy."

22. "Not only (125) should we consider the outside show but also the foundations."

23. "She is willing to leave the talking to others (128) for which she has no time."

24. "Another degrading feature is adapting (127) sacred words to popular tunes."

25. "When one looks upon this movement charitably, (142) which is expected of every Christian, he can overlook little objections."

26. "How magical was the effect of his appearance and (133) sound of his voice!"

27. "The chilling brightness only (124) served to make the cold more visible."

28. "But whether our citizens abroad should not rather glory in the cause or (145) blush at the fact, is not so evident."

29. "This patriotism begets patriotism and makes the Republic a nation of patriots, which (122) becomes evident when the occasion is presented."

30. "Her force and beauty of character are only (124) equalled by her pure and unselfish devotion to her father."

31. "The lake is about half a mile in (156) its widest part."

32. "Now, is this really the result of hard study? In most cases, I answer, no." (128.)

33. "For the most part, the streets are lined with trees;

and when one stands and looks up and down one of them (121) it seems to be arched by them." (121.)

34. "Here are seen the varying shades of green and (133) freshness of foliage which we only (126) find in America."

35. "It was only with quite an effort that we arose that morning at the regular time, and with much regret soon after on our way home." (156.)

36. "At this election he may only (124) vote for an Elector and not for the man whom he desires for President."

37. "Any country can afford to get rid of its lawless and mischievous subjects by a small fare." (156.)

38. "Perhaps one of the truest but least honored in his life (128) of poets was Robt. Burns."

39. (156) "Oddities seem to have been one of his peculiarities, for he was always on the alert for quaint and odd names."

40. "With this ambition was (156) a will that, uncontrolled, made him stubborn and disagreeable."

41. "He brings before us the domestic life of the freed-men and slaves as well as (130 and 137) the king and his officers."

42. "He has been able to sail his ships or (137) carry on commerce with other nations because he has a mighty nation ready to protect him."

43. "The Christmas morning will also long be remembered (128) when I heard a ring at the door, etc."

44. "Of the negroes on his plantation he always commanded the highest respect." (154.)

45. "This is its chief defect (156) out of which many troubles with the city authorities have arisen."

46. "And any cause that tends to promote dissension or deprive (137) the most lowly of these advantages is contrary to the spirit of American institutions."

47. "Instead of four, now two only (124) stood between him and the crown."

48. "He is a designing politician, playing a game of State-craft, (156) the odds against him."

49. "We had only (124) passed two or three deserted log camps since we left the railroad."

50. "A mystical arm, holding a sword, arose from the lake, and he rowed across and took it." (121.)

51. "By his kindness to the Indians, he won a lasting peace for the settlement and (137) those people."

52. "There is no doubt but that this excess was the cause of his fall and (137) the humiliation of Sweden."

53. "Occasions were quite frequent when the goodness of her heart and (156) tender sympathies were needed."

54. "They have rendered fertile large tracts of land which were before unfit for cultivation and would (152) probably have stood a long time before other laborers would have undertaken such a task."

55. "The scene of "The Talisman" is (156) in Palestine during the third Crusade."

56. "No rank or (145) station is omitted."

57. "They should be made at least (126) to appear as well as they are."

58. "The President endeavors to choose those men who are most prominent in his own party and (156) will assist most ably in carrying out his own policy."

59. "Nevertheless, he might have done more to obtain an education which (122) in his case was very rudimentary."

60. "It is said by those who profess to be temperance men that there is no use in trying; (146) the amendment would be voted down."

61. "When we study the character of a man, we naturally turn to his childhood for the influences that have (156) the most lasting effects upon his life."

62. "It was a time of heartache for his friends; for him (128 and 129) of the death agony long drawn out."

63. "The conductor told the brakeman that if he left the road he would." (148.)
64. "Col. F. enjoyed the honor of building the first turnpike road and Major D—— (156) of erecting the first saw-mill."
65. "He only (124) seized power when he believed that it was for the highest good of the people."
66. "In some theatres, intoxicating liquors are sold during the progress of the play, thus dragging it (121) down still lower."
67. "Ought the weekly holiday to fall on Saturday or (137) Monday?"
68. "The driver declared that he had only (124) bargained for twelve hours."
69. "They have the future in view while we are only (124) considering the present."
70. "Suffice it to say he was endowed with a soul and (133) intellect."
71. "He might be ever so sick, he only (124) received the lash for cure."
72. "Cicero was not without his faults as a statesman and (133) citizen."
73. "That man is great, who, as proved by his actions, is superior to his fellows either morally or intellectually, and (130) has left a permanent impress upon history."
74. "The novel deals with no public or (145) military heroes nor with great national conflicts."
75. "As it is, we prefer to forget his weaknesses and (137) remember him only as the scholar and the philosopher."
76. "In the State of New York, a system of examinations in all branches of academic study is in operation (128 and 122) that is well worth careful thought."
77. "The only way to overcome this evil and its results (129 and 123) which I propose to set forth, is by compulsory education."

78. "I had only (124) burned a strip about a foot wide along the edge of the grove."

79. "Are our schools so conducted that the poor can and must attend? Anyone who has visited American cities will answer that they (121) do not, on account of their poverty."

80. "He devotes the whole of his salary for three years to the furtherance of (156) public welfare."

81. "And since at least a part of the immigrants are provided with specie it (121) brings a considerable amount of money to this country."

82. "They were free from fear of the reign of tyrants, and (137) envy, the vice of republics."

83. "It was at this time, (156) her true character began to show itself."

84. "Deserted by his followers, surrounded by a pathless forest and (133) savage foe, it is not strange that he grew disheartened."

85. "Russia was ruled by the dissolute Elizabeth and (137) Catherine the Great."

86. "We must remember that Indians have souls and are human beings, not beasts, and (152) therefore this question has two sides."

87. "Her quickness of perception and (156) cleverness matured into shrewdness and policy."

88. "Presence of mind is valuable not only in hours of great danger, but it also (125) serves, if rightly used, in the daily occurrences of life."

89. "He displayed, in the establishing and maintaining (127) of so many churches, an organizing power that has rarely been equalled."

90. "The style of the author is easy and natural. Of its (121) popularity we may judge from its circulation."

91. "But the effect is not alone (124) seen in the drunkard."

92. "He was very popular among his students at Hiram College, which (156 and 122) is seen by the large number that enlisted to go to the war."

93. "American liberty is doomed to extinction, or at best (137) but a sham existence."

94. "His conversational powers partook of the same fulness of mind which (123) distinguished his eloquence."

95. "I had turned the screw to the empty water-pipe, and had not reversed it. The sounds came through this." (121.)

96. "If theatre-going and dancing were a harm to the church and to society in those days, so are they (156) of the present."

97. "His mind is intensely alive to the attractions of his daughter and (137) scientific research."

98. "When our pilgrim fathers landed they considered (156) their first duty was to build a place of worship."

99. "Our high-schools and colleges have only (124) been founded and endowed at a great expenditure of money."

100. "Soon we could point out the different buildings which (123) we knew."

101. "People tell us that it is a waste of time to read any but the best books; they say that such (121) corrupts the mind."

102. "The land was so far distant as only (124) to be seen with the aid of the most powerful glass."

103. "Not even he who with his lyre (155) charmed the wild beasts to silence could produce such music."

## CHAPTER II.

### FORCE.

CLEARNESS of style causes the reader fully to understand the meaning of what is written. Force causes him to *feel*, and incites him to act upon what is written. The secret of securing force consists, to use the words of Spencer, “in so forming every sentence that the sequence of words shall be that which suggests the constituents of the thought in the order most convenient for the building-up of that thought.”\* Other things being equal, the more easily, quickly, and naturally an impression is received, the greater will be its force.

### SUGGESTIONS.

162. *Use no more words than are necessary fully to express the idea.* Each word added beyond this necessity is only an added draft upon the reader’s attention.

*Original.*—“The deep interest he took in all branches of natural history made his society agreeable to men of learning.”

*Improved.*—His deep interest in all branches of natural history made his society agreeable to men of learning.

163. *As a rule, avoid closing sentences and clauses with short or unimportant words.* The most common and well-authorized exceptions to this principle are: (*a*) That of closing with a preposition when the object of the preposition is a pronoun, expressed or understood, e.g., “A bad government to live under;” (*b*) That of closing interrogative forms with a preposition, e.g., “What are you looking for?”

*Original.*—“The jury return a verdict of ‘not guilty,’ and Charles Darney becomes a free man again.”

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\* “Philosophy of Style,” p. 11.

*Improved.*—The jury return a verdict of “not guilty,” and Charles Darney becomes again a free man.

**164. Construct the sentence so as to keep the reader in suspense.** The essential characteristic of a rhetorical period and of each of its component sentences is, that the sense shall not be strictly complete until the last word shall have been read. The demands of force are here identical with those of euphony. Suspense, however, must not be so great as to weary the reader’s memory. In the words of Spencer, “Force will be gained by so arranging the members of a sentence that the suspensions shall at any moment be the fewest in number, and shall also be of the shortest duration.”\* One of the most common violations of this principle is to add a short or unimportant clause after the sense is really completed. Subordinate clauses, in general, should be placed before the principal clause, unless the subordinate clauses are numerous (compare 165).

*Original.*—“Play has its legitimate function in the life of man,” says Holland.

*Improved.*—“Play,” says Holland, “has its legitimate function in the life of man.”

**165. Where there are several subordinate clauses, place part before and part after the main clause.** If all were placed before, the suspense would be too great.

*Original.*—“By indomitable perseverance, in spite of every obstacle, and contrary to the expectation even of his friends, he at last won success.”

*Improved.*—At last, in spite of every obstacle, and contrary to the expectation even of his friends, he won success by sheer, indomitable perseverance.

**166. In a conditional sentence, gain suspense by putting the conditional clause first.**

*Original.*—“His body becomes diseased and his mind morbid, if he denies himself the recreation that nature enjoins.”

*Improved.*—If he denies himself the recreation that nature enjoins, his body becomes diseased and his mind morbid.

**167. Gain suspense and force by introducing the clause**

\* “Philosophy of Style,” p. 18.

*or sentence with a participle, or with an adjective modifying the subject.*

*Original.*—"He returns to his business, Dombey, his enemy, being dead."

*Improved.*—Dombey, his enemy, being dead, he returns to his business.

**168. Sentences not regularly suspensive are often easily made so by the use of such suspensive conjunctions as "either," "not only," "while," etc.** The conjunction "while" is especially valuable as an aid to smoothness of style. The simple substitution of this word in place of "and" will often completely transpose a sentence as to strength and euphony.

*Original.*—"The suburbs of the city are as pleasant as one would expect from so active a town, and the lakes near by afford excellent picnic and excursion grounds."

*Improved.*—The suburbs of the city are as pleasant as one would expect from so active a town, *while* the lakes near by afford excellent picnic and excursion grounds.

**169. Put emphatic words, such as the subject and the predicate, in emphatic places.** Such places are (*a*) the beginning; (*b*) the end of a sentence; (*c*) after an introductory phrase like "it was," etc.; (*d*) after a manifestly qualifying clause.

*Original.*—"At our left, sunning himself upon a log, a large snapping turtle may be seen."

*Improved.*—At our left, sunning himself upon a log, may be seen a large snapping turtle.

**170. Avoid using two or more prepositions with the same object.** On this point White forcibly remarks: "The leaving of words like 'by,' 'of,' 'through,' 'for,' 'at,' etc., which present no complete thought apart from an object, in the air like an unsupported wing of an army, is disastrous."

*Original.*—"This question has been referred to, and is to be decided by a special committee."

*Improved.*—This question has been referred to a special committee, by whom it is to be decided.

**171. Avoid the use of "do" and "did" as expletives, except in exclamations, interrogations, and very strong**

*assertions and negations.* The demands of force, euphony, and clearness are here often identical.

*Original.*—"It does not only please us, but it also aids the understanding."

*Improved.*—It not only pleases us, but it also aids the understanding.

**172. Where several adverbial modifiers are to occur in succession, it is customary to place those of time first, those of place second, and those of manner last.**

*Original.*—"Died, in New York City, of consumption, April 10, 1885, Mrs. Theodore Blair."

*Improved.*—Died, April 10, 1885, in New York City, of consumption, Mrs. Theodore Blair.

**173. Force is often gained by omitting the verb entirely, or else putting it in a participial form.**

*Original.*—"Others could only wonder what would be the next development, who would be the next victim."

*Improved.*—Others could only wonder what would be the next development, who, the next victim.

**174. Force is sometimes gained by omitting both a subject and its verb.**

*Original.*—"She is a perfect child of nature, and is never so happy as when she is in the open air."

*Improved.*—She is a perfect child of nature, and is never so happy as when in the open air.

**175. Force is often gained by omitting a conjunction.**

*Original.*—"The one is like a rose planted in a well-arranged garden; and though it may differ in perfume and color, yet it harmonizes with the rest of the flowers."

*Improved.*—The one is like a rose planted in a well-arranged garden; though it may differ in perfume and color, yet it harmonizes with the rest of the flowers.

**176. Do not use the conjunction "and" unless a new, distinct statement is added to one already made. Where the second statement is merely a repetition, in different words, the whole is weakened by using "and."**

*Original.*—"He is thoroughly conversant with the writers of the Elizabethan era, and he refers to them often, and there is hardly one of them from whom he does not freely quote."

*Improved.*—He is thoroughly conversant with the writers of the Elizabethan era, and refers to them often; there is hardly one of them from whom he does not freely quote.

177. *Avoid the use of "and" before "which" and the other relative pronouns. Avoid also the use of a substantive immediately after a relative and meaning the same person or thing.*

*Original.*—"Dinah Morris, another niece of the Poysers', and who has lived with Hetty, is a member of the new sect of the Methodists."

*Improved.*—Dinah Morris, another niece of the Poysers', who has lived with Hetty, is a member of the new sect of the Methodists.

*Original.*—"He was nominated for president, which nomination he accepted."

*Improved.*—He was nominated for president and he accepted the honor.

178. *Avoid exaggerations.* Hyperbole is sometimes allowable, if carefully limited, but over-statement is always weak statement.

*Original.*—"If, on the other hand, he be unprincipled, as is the case with the majority of political men, his power for injury is great."

*Improved.*—If, on the other hand, he be unprincipled, as is the case with many political men, his power for injury is great.

179. *Avoid affectation and "fine writing."* Young writers of vivid imagination are apt to be partial to what Brougham calls "long-tailed words in -osity or -ation." Here, the demands of force and of purity become identical.

*Original.*—"Having partaken of a hearty dinner, we embarked in carriages for a long ride through the city."

*Improved.*—After a hearty dinner we took carriages for a long ride through the city.

180. *Use particular instead of general terms.* There is no greater aid to force than this. Spencer observes: \* "As we do not think in generals but in particulars—as, whenever any class of things is referred to, we represent it to ourselves by calling to mind individual members of it—it follows that when an abstract word is used, the hearer or reader has to choose from his stock of images one or more by which he may figure to himself the genus mentioned."

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\* "Philosophy of Style," p. 10.

*Original.*—"Near the lower end of the ravine is a fallen tree with its roots partially fastened in the bank."

*Improved.*—Near the lower end of the ravine is a fallen oak with its roots partially fastened in the bank.

**181. Force is gained by using the name of a particular person or thing to represent a class. "Definite" and "indefinite" are terms nearly synonymous with "strong" and "weak."**

*Original.*—"He was left without either clothing or shelter."

*Improved.*—He was left without a coat to his back or a roof to cover his head.

**182. Metaphor, if not overdrawn, is generally stronger than literal statement.**

*Original.*—"The rules of common politeness make society endurable, and even desirable."

*Improved.*—Politeness is the oil that lubricates the wheels of society.

**183. The interrogative is often stronger than the declarative form.**

*Original.*—"The Christian Sabbath is the very corner-stone of our Republic; and we will not stand idly by and see it removed."

*Improved.*—The Christian Sabbath is the very corner-stone of our Republic; shall we stand idly by and see it removed?

**184. When the object is very emphatic, force is gained by placing it first, according to suggestion 169.**

*Original.*—"He does not seem to have the ability to see both sides of the question."

*Improved.*—The ability to see both sides of the question he does not seem to have.

**185. Avoid mere truisms, trite sayings, and worn-out figures.**

*Original.*—"A cloud that appeared on the horizon no larger than a man's hand, threatened her happiness."

*Improved.*—A cloud now arose to threaten her happiness.

**186. Arrange words, clauses, and sentences to a climax.** Aside from words that are capable of climacteric arrangement from their inherent meaning, it should be remembered that indefinite are weaker than definite words, and should therefore come first in a climax. The arrangement of a climax also depends, often, upon the natural order of circumstances.

The fundamental idea of a climax is suspense; and suspense involves the ready action of memory in the hearer. In addressing an uncultivated audience, therefore, the speaker must be careful not to indulge too freely in this figure.

*Original.*—"He was charitable even to his enemies, courteous to strangers, and kind to his friends."

*Improved.*—He was kind to his friends, courteous to strangers, and charitable even to his enemies.

187. *Force is gained by the use of antithesis and by other forms of balanced sentence; that is, by clauses that are similar in form and construction.*

*Original.*—"In order to do great deeds, one ought to be willing to take risks."

*Improved.*—In order to do great deeds, one ought to be willing to take great risks.

188. *The idea contained in a phrase may often be expressed more forcibly by a single word.*

*Original.*—"With the introduction of this character, the plot reaches its point of greatest interest."

*Improved.*—With the introduction of this character, the plot reaches its climax.

189. *Brevity, and consequently force, may often be gained by implying a statement instead of expressing it fully.*

*Original.*—"The king was arrogant by nature, and therefore these conditions were very distasteful to him."

*Improved.*—These conditions were very distasteful to the naturally arrogant king.

190. *Force is often gained by substituting the imperative mood for an "if clause."*

*Original.*—"If you take from one of his lectures the anecdotes and illustrations, you will have very little left."

*Improved.*—Take from one of his lectures the anecdotes and illustrations, and you will have very little left.

191. *The use of apposition often does away with a connective, and so conduces to brevity, and therefore to force.*

*Original.*—"There is much of dialogue, and this always interests the reader."

*Improved.*—There is much of dialogue, a feature always interesting to the reader.

**192. Force is sometimes gained by repeating a prominent word.**

*Original.*—"Each day has its history, that marks a turning-point in the life of some individual."

*Improved.*—Each day has its history; a *history* that marks a turning-point in the life of some individual.

**193. Aside from the devices for brevity and force already noted, there are: (1) the use of an adjective for an adjective clause; (2) the use of a noun for an adjective; and (3) the use of a prepositional phrase.**

*Original.*—"There was no sound in the forest save that of the wind, which went moaning through the tree-tops."

*Improved.*—There was no sound in the forest save that of the moaning wind.

*Original.*—"We should give the preference to products of domestic industry."

*Improved.*—We should give the preference to products of *home* industry.

*Original.*—"The fundamental principle of evolution is that only the fittest members of a class survive."

*Improved.*—The fundamental principle of evolution is the survival of the fittest.

**194. Force is sometimes gained by applying the same verb to incongruous objects.**

*Original.*—"Brutus obtained freedom for the State and instituted the consulship."

*Improved.*—"Brutus instituted liberty and the consulship."—*Gibbon.* (This is really a case of the use of epigram.)

**195. Prepositional phrases may be changed, for the sake of force, to adjectives, adverbs, and nouns in the possessive case, and vice versa.**

*Original.*—"In matters of money, he seemed to have no more discretion than a child."

*Improved.*—In money matters, he seemed to have no more discretion than a child.

**196. Avoid the multiplication of negatives.**

*Original.*—"He was not great, neither as a soldier nor as a poet."

*Improved.*—He was great neither as a soldier nor as a poet.

**197. In most cases, avoid introductory clauses telling what is to follow, unless these are required to insure clearness.**

*Original.*—"In the following discussion I will endeavor to reach the negative conclusion. The principal arguments of the affirmative are as follows:"

(If the speaker's arguments are worthy of the name, his hearers will learn on which side he is speaking without his telling them beforehand.)

**198. Prefer short words where there is any choice.**

*Original.*—"Next comes the scene of his inconspicuous career as a leather merchant."

*Improved.*—Next comes the scene of his obscure career as a leather merchant.

**199. Avoid the unnecessary separation of grammatically connected words.**

*Original.*—"Scott, after leaving the public school, studied a few years under a private tutor."

*Improved.*—After leaving the public school, Scott studied a few years under a private tutor.

**EXERCISES IN FORCE.**

1. "In such buildings as this have many little seeds of talent started (199) that have grown into trees of genius."

2. "The common people think for these reasons (164) that he must have dealings with the evil one."

3. "Romola (199 and 164) years after his death sums up his character in these words."

4. "Black always brings the scenes he wishes to portray (162) vividly before the mind of the reader."

5. "There are not many men (162) who are indifferent to fame."

6. "An engine detached from a train (162) runs down to E—."

7. "Taking up our line of march (179) down the dusty road, we kept on for about a mile farther."

8. "I (199 and 164), in company with another student, might have been seen hurrying toward the depot."

9. "The forms of life here found would delight the heart of an enthusiast in botany." (162.)

10. "I seem to be near a massive gateway over which a cloud of mystery hangs." (169.)
11. "Caesar more cautiously (169) did his work, and before the people realized their danger, he had, in effect, destroyed their republic."
12. "He let me drop and I fell (167) swiftly through the air and struck the ground with a heavy thud."
13. "He warned us, in leaving, that we should (162) be cautious in going through the next field."
14. "Not only is the plot novel, but the verse is also." (169.)
15. "Perhaps the most striking characteristic is pathos; this certainly most strongly impresses the reader." (169.)
16. "The sword of the gospel is a spiritual one (192), but they used a temporal one." (162.)
17. "Take the passage in which Maggie's reading of 'The Imitation of Christ' is described." (169.)
18. "The individuality of a person (162) is to be admired."
19. "The first settlement was by the Dutch in 1661, and (176 and 168) a fort was built at the present junction of Church and State streets."
20. "Euchre can be played with dominoes, and they are gambled with (163) much more than cards." (178.)
21. "These things, though innocent in themselves (166), are not the stuff of which manhood is made, nor should they enter largely into it." (163.)
22. "The Fiji islander is an example of one who has learned nothing from books, and has seen a great deal (162) of nature."
23. "Thither the story is transferred after the Egyptian episode is over." (163 and 162.)
24. "The morning hours were swiftly and pleasantly spent, sitting within sight and sound of some babbling, sparkling mountain rivulet." (162.)

25. "The only personal anecdotes which we have (162) of Shakespeare do not present his character in a light at all complimentary to him." (163.)

26. "The style is different, the characters new, and places before unknown become familiar; and (168) the thoughtful reader will find many new ideas."

27. "Here, amid the rugged mountain scenery the first ten years of his life were passed." (169.)

28. "Among our early statesmen was one who, though engaged in political differences with many (163 and 162), will always be remembered with esteem."

29. "Perhaps the best illustration we have (162) of the eloquence of Paul is his address which he delivered (162) before the Athenians on Mars Hill."

30. "The fact that some persons, seemingly without definiteness of purpose (162), have met with success, proves nothing to the contrary of this assertion."

31. "Was it right to execute Major André?" (169.)

32. "And (168) I was not contented to remain behind, so I packed my satchel and made ready to follow."

33. "First, the town of R——, a model of beauty, is passed." (169.)

34. "With what a unity of feeling (171) all parties united in mourning for the honored Garfield!"

35. "It has purged slavery from the fair face of our country, and ere long will wipe the last vestige of intemperance from our land." (162 and 169.)

36. "There are (162) a few old chestnut-trees standing here and there upon it (168), and along the southern edge we see thick woods."

37. "In this way the trader computes the value of the goods he deals in (163), and informs himself (162) how matters stand at any time." (169.)

38. "By this science the surveyor is directed how (162) to draw a map of the country."

39. "Just west of it is a high bluff with the light-keeper's house standing alone upon it." (163.)
40. "Similar places have been passed through (162) many times by our friend without notice." (164.)
41. "One ran and got (162) a cork-box and butterfly net, while another took along his geologist's hammer."
42. "On the third floor are the four (162) rooms used by the four literary societies of the school."
43. "One finds a charm in reading it (164) that is not to be found in any other novel." (178.)
44. "He was a firm believer in the equality of man, and always mingled (167) freely with the common people, and did away (167) with all ceremony."
45. "The rainy days were passed away (162) in reading or lounging about the camp."
46. "To them she comes there (162) as their enemy."
47. "As (162) a natural outgrowth of this characteristic was his jealousy."
48. "Although he was (174) then nearly eighty years of age, he sent to England for books and began the task."
49. "The place is London, where (162), amid the busy multitudes of the metropolis (162), the author is able to exercise to their full extent his extraordinary powers of observation."
50. "Certainly, the spread of religion will elevate the morals of a country if anything will." (166 and 169.)
51. "When once a custom is established by time, only the most determined opposition (169) can change it." (163.)
52. "But as the other class constitutes the majority, we should devote our attention to it." (163.)
53. "When I had gazed at him for a moment I clearly perceived (179) that he was one of the (162) sons of Erin's Isle, with a round, plump, (162) and sturdy frame." (164.)

54. "Of his younger days there (162) is not much known, except that he was wayward."

55. "She made her boast (162) to her friends of how well her pupil was progressing." (162.)

56. "One of the customs of slavery was (162) that the slaves were allowed to attend church on Sunday where their masters did." (163.)

57. "So we, when reading Homer, (199 and 164) are pleased to turn from his pictures of intrigue and war, etc."

58. "Among other traces of former parties we found sticks crossed in the same manner (162) as Indians cross them when they wish to cook."

59. "Soon we reached the place from which we had set out (162) in the boat, and eagerly told those who had been waiting there for our return, of our narrow escape." (199.)

60. "A mistaken idea obtains to some extent (188) that a large number (162) of mining accidents are caused by the cupidity of the owners."

61. "In the year that I became twenty-one (162) my father lost all by a business venture."

62. "It was one of those rare days when the broad canopy of the starry vault (179) shows to perfection its delicate tinge of blue."

63. "Now that a way is provided, these very persons are the first ones (162) to condemn the movement."

64. "Hyde Park is a very pleasant little village, and (164) beautifully arranged."

65. "He felt that every man's hand was against him, and he, (199) in bitterness of soul, hated mankind."

66. "What we desire is that a just and impartial decision be given." (162 and 169.)

67. "It will be profitable to consider the kind of evidence that this view rests upon." (163 and 169.)

68. "The evidence which proves this most conclusively (162) is from different periods of geology."

69. "She, (199 and 164) by her innocence and modesty, wins the affections of all."

70. "Her sensitive spirit shrank from disclosing to the public her sorrow." (169.)

71. "He, (199) through his brother, for the first time, sees her true position."

72. "In his early manhood he espoused the then hated abolitionist's cause." (169.)

73. "These were not rare exotics that needed the warm air of crowded halls, and (175 and 176) they were beautiful natural flowers."

74. "S—— is certainly nearer the centre of the State than Albany is." (163.)

75. "At Albany there is no greater number of railroads than here." (162.)

76. "Although the popularity of other places of resort has drawn many visitors away, yet there are just as many attractions there as there ever were." (162.)

77. "These things, in addition to (162) the natural beauties of the place, combine to make Trenton Falls a favorite retreat."

78. "Glen, knowing their superstition and the probable results if he did not give him the horse, gave it to him." (199 and 163.)

79. "The Republicans seem to have regained whatever advantage they may have lost there." (163.)

80. "The Democratic party cannot afford, (166) if it wishes to retain a firm hold upon the Northern States, to become the champion of readjusters."

81. "In November, 1825, the Erie Canal, a stupendous undertaking, which required for its completion a period of eight years and four months, was completed." (199.)

82. "It was natural that it, (199) working upon his feelings, should have made him sad and gloomy."

83. "He lived during the reign of Elizabeth, when so many men of learning and power flourished." (169.)

84. "There are (162) many good men who think there is no harm in attending the theatre."

85. "Men will quarrel, fight, and take one another's life, though citizens of the same city and professing to love the same country." (166.)

86. "In early times there was, (162 and 199) as you know, little if any provision made for destitute children."

87. "Animals are very susceptible to the use of music also." (162, 169.)

88. "There are some colleges which (162) have already seen the advantage of this change, and it is not at all to be wondered at (162) that it is a college for women that takes the lead."

89. "After she left the French château, this girl had only her father to associate with." (163.)

90. "He, (199 and 164) with untiring devotion and watchfulness, is sacrificing his whole life to shield his daughter."

91. "The comparative usefulness in life (162) of genius and perseverance has been aptly illustrated by the history of the *Great Eastern*."

92. "Fritz, (199 and 164) at the age of seventeen, leaves home to attend school in Erfurt."

93. "In the east the full moon was regally (169) rising."

94. "But still she lingers, unheeding the fast incoming tide, which flows around the rock she is upon." (163.)

95. "We find her weaving a web for the destruction of her loving uncle, and pointing joyously to the altar and the tomb at once." (169.)

96. "She, (199 and 164) as you may have heard, wrote to her father asking him to send her some "stamps."

97. "One of the party asked our guide to relate some of the adventures he had met with (162) in the woods."

98. "Can we wonder that Poe, with no firm foundation upon which he sought to (162) rest his burden of doubt, died a victim of intemperance?"

99. "The custom, once begun, (199) of adorning churches with Bible scenes, has continued till the present day."

100. "In a week's time he could hardly tell whether there was ever a hen in his garden or not." (163.)

101. "The slaveholders feared that his godlike attributes, if cultivated, they (162) would free him from bondage."

102. "How much higher would his standing as a man and a patriot be!" (163.)

103. "The main stalk could be traced through the whole length of the plant. Thick, fleshy leaves grew on it, one in about every four inches of the stalk." (162.)

104. "They regarded it as a brave act to commit suicide." (162.)

105. "Nothing that will mar their enjoyment is produced." (169.)

106. "Will you please inform me how long time (162) I must wait before I can see Mr. Smith?"

107. "The murderer has always strong hopes, in such a case (164), of pardon."

108. "They hear the rattle of the gambler's tools, with which he (192 and 199), under the influence of liquor, is ruining himself and those dependent upon him."

109. "A war with England was caused by the latter country's trying to uphold the immense trade in opium (162) of British subjects with the Chinese."

110. "There are thousands of cases of children born blind or deaf or deformed." (162.)

111. "Her reception is cooler than before by Fannie's friends." (199.)

112. "As one of their reasons for their desire for the

possession of much property (162), people say that if they were only rich they would give liberally to the poor."

113. "They are not sought by people who do not care for them and whom they do not care for." (163.)

114. "In the best of light literature we find much that is of value (164), in style, description, and delineation of character."

115. "I took the line, and scarcely had the change been effected when there came a gentle pull on the line." (162.)

116. "Washington Irving (164 and 199), in 'The Spectre Bridegroom,' gives us a story which is at the same time plausible and interesting."

117. "Along the end of it there (162) flowed a little brook which reminded me every day of Tennyson's beautiful poem."

118. "His undue haughtiness, sensitiveness, and extreme timidity and embarrassment (162) were ever fruitful sources of trouble to him." (163.)

119. "It may seem visionary and idealistic (164) to one not in love and harmony with the simplicity of nature."

120. "The land no longer receives (167) its supply of moisture; the vegetation begins to die."

121. "This terrible affliction has proved to be (162) a blessing in disguise to her." (163.)

122. "Whenever there was (162) a church growing cold or indifferent he was present in person."

123. "The story gives one a good idea of modern society in its different phases in Great Britain." (162 and 169.)

124. "Here he plunges into the society he has been accustomed to." (163 and 169.)

125. "He (199), struck by remorse (164), makes every effort to find her."

126. "These hills were at one time covered with luxuriant forests, and even now there are extensive pine woods on them." (162 and 163.)

127. "America is regarded as the country to which the poor, degraded, and worthless of all countries may be sent." (163 and 169.)

128. "With this record of the data (162) of his life, let us look more closely at his deeds."

129. "As a meteor, suddenly appearing in the starry vault (179) above us, excites the thoughtful query of the eminent (162) scientist," etc.

130. "There are also a large number of fires (162) caused by people while under the influence of liquor."

131. "Nearly half a mile below Lake View is Cowan's Grove, and (168) Long Branch is on the outlet nearly half a mile from the lake."

132. "The story consists of the relation (162) of the adventures of a party in passing from one of these forests to the other."

133. "The next morning, just as the sun cast his first ray upon the cloudless azure of the sky (179), we left the wharf."

134. "Her mother did not retain for her that affection which the rest of the family cherished." (169.)

135. "The teacher ought to be able to ascertain whether the pupil is able to leave that study or not." (163 and 169.)

136. "Every day some victim is carried to the insane asylum on account of the overtaxing of the mind and nerves by this same worry and anxiety." (162 and 164.)

137. "At this period the imaginative cast of his mind was strongly developed and (168) his philosophical tendency displayed itself with great vividness."

138. "The feeling that people have (162) toward the execution of law greatly affects the administration of justice."

139. "The effect of two such tragedies on the popular mind can be imagined, but it cannot be described." (185.)

140. "The Norman method of warfare displaced that of the Saxons. The Norman gentlemen fought on horseback and (168) the common people used the long bow."

141. "Just west of it is a high bluff with the light-keeper's house standing upon it." (163 and 164.)

## CHAPTER III.

## PRECISION.

IN one sense, precision is identical with clearness. Clearness requires that a sentence be so constructed as to have one, and only one, meaning. Precision requires that words be so selected and combined as to convey exactly the meaning intended by the writer; no more, no less. By rejecting all unnecessary words, precision becomes also, in one of its features, identical with force. One author puts the definition forcibly by saying that precision demands that the sentence shall "tell the truth, the whole truth, and nothing but the truth." Another, "precision demands that we use such words as *cut off* all we do not mean to express."

Perfect, or even approximate precision can be attained only by the most careful and patient thought. Of the requisites of good style, no other calls for such a severe and constant use of the reasoning faculty. The permanence of any composition will be found to vary very nearly with the degree of precision manifest therein. Such writers as Robert Hall, Pitt, Moore, Burke, and many others of equal or greater fame are known to have searched for days, and even weeks, before finding the right word. In such a search, the student of this decade has great and unprecedented helps. Of these, two should be owned and used by every writer who aims at precision,—namely, Roget's "*Thesaurus*" for suggesting synonymous words; and Smith's "*Synonyms Discriminated*," for deciding between them. The young writer is to be cautioned, however, against using such books so frequently as thereby to lessen his self-reliance.

## SUGGESTIONS.

**200. Use words in their proper sense.** One of the most common violations of this principle consists in giving to such well-authorized words as "nice," "grand," "splendid," "lovely," etc., a slang signification.

*Original.*—"Many of them are situated very near the banks of the ocean."

*Improved.*—Many of them are situated very near the *shores* of the ocean.

"Bank" is used of rivers and creeks, "shore," of lakes, seas, and oceans.

**NOTE.**—Exercises under this rule may be prolonged indefinitely and with great profit, without a regular book of synonyms, by using those given in the recent unabridged edition of Webster's Dictionary.

**201. Avoid confounding words formed from the same root.** This principle is put by many writers under the head of propriety, as the demands of precision and of propriety are here identical.

*Original.*—"National interference prevents the commitment of a crime by a nation against its subjects."

*Improved.*—National interference prevents the *commission* of a crime by a nation against its subjects.

"Commitment" means the act of handing over or putting in charge; "commission" means the act of doing or performing, generally in a bad sense.

**202. Distinguish between words expressing different degrees of intensity.** This is a common basis of difference in so-called synonymous words.

*Original.*—"The vibrations increase like the waves made by throwing a pebble upon the smooth surface of a lake."

*Improved.*—The vibrations increase like the *ripples* caused by throwing a pebble upon the smooth surface of a lake.

**203. Avoid general words.** This is really but a repetition, inversely, of a suggestion given under force. Its importance, however, warrants the repetition. Says Beecher, "Don't whip with a switch that has the leaves on, if you want to tingle."

*Original.*—"By this time the whole superstructure of the old family mansion was wrapped in the devouring element."

*Improved.*—By this time the old house was completely wrapped in flames.

**204. Avoid the use of “do” and “did” as substitutes for a verb repeated.**

*Original.*—“You feel as perhaps you did, years ago, when you jumped from a hay-mow.”

*Improved.*—You feel as perhaps you *felt*, years ago, when you jumped from a hay-mow.

**205. Distinguish between the auxiliaries “shall” and “will.”** The demands of precision and of purity are here often identical.

White gives the following conjugations, and illustrates them by the sentences attached. These two sentences afford a practical test in most cases:

FUTURE OF EXPECTATION.		FUTURE OF DETERMINATION.	
I shall go,	We shall go,	I will go,	We will go,
Thou wilt go,	You will go,	Thou shalt go,	You shall go.
He will go;	They will go.	He shall go;	They shall go.

Thus, “I shall be drowned; nobody will help me,” indicates expectation; but, “I will be drowned; nobody shall help me,” indicates determination. Mr. White further says:

**206.** “The radical signification of *will* (Anglo-Saxon *willan*) is purpose, intention, determination; that of *shall* (Anglo-Saxon *sceal*, ought) is obligation. *I will do* means, I purpose doing—I am determined to do. *I shall do* means, radically, I ought to do; and as a man is supposed to do what he sees he ought to do, *I shall do* came to mean, I am about doing—to be, in fact, a mere announcement of future action, more or less remote. But so, *you shall do* means, radically, you ought to do; and therefore, unless we mean to impose an obligation or to announce an action on the part of another person, over whom we claim some control, *shall*, in speaking of the mere voluntary future action of another person, is inappropriate; and we therefore say *you will*, assuming that it is the volition of the other person to do thus or so. Hence, in merely announcing future action, we say, *I* or *we shall*, *you, he, or they will*; and in declaring purpose on our own part, or, on the part of another, obliga-

tion, or inevitable action, which we mean to control, we say, *I or we will, you, he, or they shall*. Official orders, which are in the form *you will*, are but a seeming exception to this rule of speech, which they, in fact, illustrate. For in them the courtesy of superior to subordinate, carried to the extreme even in giving command, avoids the semblance of compulsion, while it assumes obedience in its very language."

*Original.*—"We do not consider merely the fact that, as a result of this action, dishonest men shall be compelled to go into obscurity."

*Improved.*—We do not consider merely the fact that, as a result of this action, dishonest men *will* be obliged to go into obscurity.

**207. Distinguish between the auxiliary forms "should" and "would." This is, of course, but a corollary to the last suggestion.**

*Original.*—"From the beginning of the campaign, the feeling that the Democratic party should once more elect a chief magistrate was very strong."

*Improved.*—From the beginning of the campaign, the feeling that the Democratic party *would* once more elect a chief magistrate was very strong.

**208. Distinguish between the auxiliaries "may" and "can."** "May" denotes permission and possibility; "can" denotes ability.

*Original.*—"The proprietor says that his employees can vote as they please, so far as he is concerned."

*Improved.*—The proprietor says that his employees *may* vote as they please so far as he is concerned.

**209. Avoid using the verb "be," in the same clause, as an auxiliary and as a principal verb.**

*Original.*—"It was a great innovation, and looked upon generally with disfavor."

*Improved.*—It was a great innovation, and *was* looked upon generally with disfavor.

**210. Repeat the copula with the second of two connected attributes, if they are contrasted or are not closely related.** This principle often applies as well to auxiliary verbs.

*Original.*—"The Salvation Army may be at fault in much, and yet based upon lasting principles."

*Improved.*—The Salvation Army may be at fault in much, and yet be based upon lasting principles.

**211. Distinguish between synonymous words having, respectively, an active and a passive meaning.**

*Original.*—“His mental ability is such that it seems impossible for him to understand a purely mathematical demonstration.”

*Improved.*—His mental *capacity* is such that it seems impossible for him to understand a purely mathematical demonstration.

**212. Distinguish between abstract and concrete words, and between abstract and concrete forms of the same word.**

*Original.*—“What we especially need is increased labors in special lines.”

*Improved.*—What we especially need is increased *labor* in special lines.

**213. Never use but one adjective, when one can be found that will fairly convey the idea.** This is a repetition, but one warranted by the importance of the principle. The evolution of an excellent writer is generally marked by a gradual diminution in the number of his adjectives.

*Original.*—“But, even in the practical, busy, happy life of the nineteenth century, many philosophers believe more in the joys of anticipation than in those of reality.”

*Improved.*—But, even in this happy life of the nineteenth century, many philosophers believe more in the joys of anticipation than in those of reality.

**214. Where two or more forms of the same verb are connected by a conjunction, do not omit such tense-forms as are not common to each.** The demands of precision and of purity are here identical.

*Original.*—“The Indians would have, as in a few cases they did, sell as much land as the Europeans would buy.”

*Improved.*—The Indians would have sold, as in a few cases they did sell, as much land as the Europeans would buy.

**215. Distinguish between negative and privative words.** A negative word, such as “disbelief,” denies the existence of a quality; a privative word, such as “unbelief,” expresses simply the absence of a quality.

*Original.*—“Law is natural, but miracles are unnatural.”

*Improved.*—Law is natural, but miracles are supernatural.

**216. Avoid joining incongruous words, clauses, and sen-**

*tences, except for the purpose of epigram.* This error, already mentioned under clearness, is the source of many ludicrous misapprehensions.

*Original.*—"At the same time, he kept up his practice of law and an active interest in the firm."

*Improved.*—At the same time, he kept up his practice of law, while he retained an active interest in the firm.

**217. Distinguish the cumulative form and meaning of the verb from its simple form and meaning.**

*Original.*—"His family magnified his stern and unbending conduct, and at last thought him a cruel tyrant."

*Improved.*—His family magnified his stern and unbending conduct, and at last came to think him a cruel tyrant.

**218. Avoid careless contradictions and incongruities.**

*Original.*—"Even the slight movement of the tapestry startled me, and filled me with a strange foreboding, which in all my previous life I had never experienced."

*Improved.*—Even the slight movement of the tapestry startled me, and filled me with a strange foreboding, such as in all my previous life I had never experienced.

**219. Precision may often be gained by using the word "one" as a personal pronoun.** This is gradually becoming warranted by the best usage.

*Original.*—"A finished education is not acquired by spending the earlier years of life in study alone, even if a person has the best advantages that the country affords."

*Improved.*—A finished education is not acquired by spending the earlier years of life in study alone, even if one has the best advantages that the country affords.

**220. Avoid repetitions, except in the more difficult forms of exposition.** Even here, it is possible so to expand and repeat that, as Phelps says, "the thought is suffocated by the multitude of words employed to give it life."

*Original.*—"Mr. Chairman, this is a great question; it is a question that must be looked at on all sides; it is a question that cannot be thoroughly discussed in a single hour; it is a question that demands long and severe reflection."

*Improved.*—Mr. Chairman, this is a great question; it is one that must be looked at on all sides; it cannot be thoroughly discussed in a single hour; it demands long and severe reflection.

**221. Avoid bombast.** Empty words, however sonorous, can never be made to take the place of ideas.

*Original.*—"From the majestic height of the hill one can see the grand old West Canada Creek winding its way in graceful curves."

*Improved.*—From the hill one can see the well-known West Canada Creek winding in graceful curves.

**222. Be careful in using the word "any" and its compounds.** Without a negative, it means "every;" with a negative it means "not a single one." Clearness and purity, as well as precision, are often violated by a careless use of this word.

*Original.*—"The Governor is not bound to approve any bill that the legislature may pass."

*Improved.*—The Governor is not bound to approve *every* bill that the legislature may pass.

**223. It is possible, though not common, to violate precision as well as clearness by too great condensation.**

*Original.*—"There is more to be learned from the study of nature than of books."

*Improved.*—There is more to be learned from the study of nature than *from that* of books.

**224. Avoid tautology.**

*Original.*—"He is called the king of Borva, because of his power over the rough islanders who inhabit the little fishing village on the island."

*Improved.*—He is called the king of Borva because of his power over the rough islanders who inhabit the little fishing village.

**225. Where several words are emphatic, distinguish, by position or by phrasing, between the different degrees of emphasis belonging to each.**

*Original.*—"A clear, musical voice was added to a modest yet dignified bearing."

*Improved.*—To a modest yet dignified bearing was added a clear, musical voice.

**226. Repeat the article with the second of two connected nouns.** Failure to repeat the article sometimes violates precision, though more frequently, clearness.

*Original.*—"Dependent upon an empty treasury and insufficient army, he sought refuge in Hungary."

*Improved.*—Dependent upon an empty treasury and *an* insufficient army, he sought refuge in Hungary.

**227. Place words and phrases grammatically connected**

*as near together as is consistent with the other requisites of good style.*

*Original.*—"A single exception, scarcely, has been known."

*Improved.*—Scarcely a single exception has been known.

**228. Use the conjunction "that" with all verbs expressing mental action, where euphony and force permit.** This conjunction is frequently omitted by standard writers; but the habit of such omission where "that" is not necessary endangers its omission where it is necessary.

*Original.*—"He said in after-years, but for his poverty, he would have travelled over half the globe."

*Improved.*—He said in after-years *that*, but for his poverty, he would have travelled over half the globe.

**229. Use the conjunction "that" to introduce a result clause.**

*Original.*—"The king is portrayed as so brave and generous we cannot help admiring him."

*Improved.*—The king is portrayed as so brave and generous *that* we cannot help admiring him.

**230. Use "couple" for "two" only when different couples are spoken of.**

*Original.*—"A couple of small ponds of clear water constitute the springs."

*Improved.*—Two small ponds of clear water constitute the springs.

**231. Do not use a preposition as a connective.**

*Original.*—"The acts of the agent are not valid without they are approved by his employer."

*Improved.*—The acts of the agent are not valid *unless* they are approved by his employer.

**232. Use the possessive rather than the objective case before a verbal noun.**

*Original.*—"The senator did not like the idea of his colleague refusing."

*Improved.*—The senator did not like the idea of his colleague's refusing.

#### WORD-FORMATION.

**NOTE.**—There is, perhaps, no better exercise in precision than that of analyzing polysyllabic words. With the aid of a diction-

ary and the following tables of prefixes and suffixes, let the student analyze as many words (selected by the instructor) as the time allowed for the study will permit.

In selecting words, such a work as Swinton's "Word-Analysis" will be found invaluable.

### PREFIXES.

#### *Latin.*

PREFIX.	SIGNIFICATION.	EXAMPLE.	DEFINITION.
a-	= from	a-vert ab-duct a-b-tain	to turn <i>from</i> to lead <i>from</i> to hold <i>from</i>
ad-		ad-apt a-gree ac-cept	to fit to to be pleasing to
a-		af-fluent ag-gravate	to take to flowing to
al-	(before l)	al-ly	to add to
am-	(before m)	am-munition	to bind to
an-	(before n)	an-nounce	defence to
ap-	(before p)	ap-praise	to report to
ar-	(before r)	ar-aign	to put a price to
as-	(before s)	as-similate	to speak to
at-	(before t)	at-test	to make similar to
am-		am-putate	to bear witness to
amb-		amb-i-guous	to cut <i>around</i>
ante-		ante-date	moving <i>around</i>
anti-		anti-cipate	to date <i>before</i>
bene-		benevolent	to take <i>before</i>
bi-		bi-sect	wishing <i>well</i>
bis-		bis-cuit (French)	to cut into two pieces
circum-		circum-spect	twice cooked
circu-		circu-it	looking <i>about</i>
con-		con-tract	a journey around
co-		co-equal	to draw together
cog-		cog-nate	equal with
col-		col-league	born together
com-		com-pound	one united with in the
cor-		cor-rose	same office
contra-		contra-position	to put together
contro-		contro-vert	to rub off, or together
counter-	(French contre)	counter-weigh	a placing over <i>against</i>
de-		de-cline, de-cry	to turn <i>against</i>
		de-fend	to weigh <i>against</i>
		de-sert	to bring down, to cry
demi-		demi-groat	<i>down</i>
dis-		dis-pate	to drive away
di-		di-vide	to part <i>from</i>
dif- (before f)		dif-fer	a <i>half</i> groat
e- (before d, n, l, m)		e-duce	to cause to go apart
ef- (before f)		e-ilicit	to keep <i>apart</i>
ex-		e-face	to bear <i>apart</i> , disagree
		e-merge	to bring or draw <i>out</i>
		e-nate	to draw <i>out</i>
		ex-pire	to scratch <i>out</i> , remove
			<i>from</i>
			growing <i>out</i>
			to rise <i>out of</i>
			to breathe <i>out</i>

<b>extra-</b>	= <b>beyond</b>	<b>extra-tropical</b>	<b>beyond the tropics.</b>
in-		in-sert	to put in
il- (before l)		il-luminate	to throw light on
im- (before p and m)	= <i>in, into, on, and not</i>	im-merge	to plunge into
ir- (before r)		ir-reparable	not plous
en-, em- (French)		en-due	not reparable.
		en-pale	to put on to
		inter-micrate	to shut in
<b>inter-</b>	= <b>between and among</b>	<b>intel-ligent</b>	<b>to shine between or among</b>
intel- (before l)		intra-marginal	<b>choosing between</b>
<b>intra-</b>	= <b>inside of</b>	intro-spect	<b>inside of the margin</b>
<b>intro-</b>	= <b>within and into</b>		<b>to look into or within</b>
<b>juxta-</b>	= <b>near</b>	<b>juxta-position</b>	<b>a placing near</b>
<b>male-</b> (Fr. mal)	= <b>ill</b>	mal-evilent	<b>ill-disposed</b>
<b>non-</b>	= <b>not</b>	non-conforming	<b>not conforming</b>
<b>ob-</b>		ob-trude	<b>to thrust in front of</b>
o-		o-mit	<b>to leave out</b>
oc-		oc-cur	<b>to run against</b>
of-		of-fend	<b>to strike against</b>
op-		op-posite	<b>placed over against</b>
<b>per-</b> (Fr. par)	= <b>though, thoroughly, by (when alone)</b>	per-meate	<b>to pass through the pores of</b>
<b>pel-</b> (before l)		pel-lucid	<b>thoroughly clear</b>
<b>pest-</b>	= <b>after</b>	post-date	<b>to date after the real time</b>
<b>pre-</b>	= <b>before</b>	pre-scient	<b>knowing before</b>
<b>preter-</b>	= <b>beyond</b>	preter-vection	<b>the act of carrying beyond</b>
<b>pro-</b> (Fr. por and pour)	= <b>for, forth, forward</b>	<b>pro-pulsion</b>	<b>the act of driving forward</b>
<b>pol-</b> (rarely)		pro-tend	<b>to stretch forth</b>
<b>re-</b>	= <b>back, again, anew</b>	re-turn	<b>bring or send back</b>
<b>re-</b>		re-dient	<b>going back</b>
<b>retro-</b>	= <b>backward</b>	retro-vert	<b>to turn backward</b>
<b>se-</b>		se-clude	<b>to shut up apart from others</b>
<b>sed-</b>	= <b>aside, apart, away</b>	sed-ition	<b>a going aside</b>
<b>semi-</b>	= <b>half</b>	semi-liquid	<b>half liquid</b>
<b>sub-</b>		sub-vene	<b>to come under</b>
<b>suc-</b> (before c)		suc-cumb	<b>to lie down under</b>
<b>sur-</b> (before t)		sur-fer	<b>to undergo</b>
<b>sug-</b> (before g)		sug-gest	<b>to bring to mind from under</b>
<b>sun-</b> (before m)	= <b>under, from under, after</b>	sum-mon	<b>to hunt from under</b>
<b>sup-</b> (before p)		sup-port	<b>to bear up under</b>
<b>sur-</b> (before r)		sus-pect	<b>to look under</b>
<b>sus-</b> (before s)		subter-ranean	<b>lying underground</b>
<b>subter-</b>	= <b>under, beneath</b>	super-add	<b>to add over and above</b>
<b>super-</b> (Fr. sur)	= <b>above, over</b>	trans-mit	<b>to cause to pass over or through</b>
<b>trans-</b> (Fr. tre, tre)	= <b>across, beyond, through, over</b>	tra-verse	<b>to pass over</b>
<b>tra-</b>	= <b>beyond, extremely</b>	ultra-montane	<b>beyond the mountains</b>

*Greek.*

<b>an-</b> (before vowels)	= <b>without, not</b>	<b>a-ton</b>	<b>that which cannot be cut without pain</b>
<b>amphi-</b>	= <b>around, both, on both sides</b>	<b>an-aesthetic</b>	
		<b>amphi-bious</b>	<b>living in both land and water</b>

<i>ana-</i>	= up to, again, <i>back,</i> <i>throughout</i>	<i>an-ology</i>	a reasoning back
<i>anti-</i>	= against, opposite to	<i>anti-pode</i>	one whose feet are directly opposite
<i>ant-</i>		<i>ant-agonist</i>	one who fights against another
<i>apo-</i>	= away, out	<i>apo-strophe</i>	a turning away
<i>ap-</i>	= down, about,	<i>ap-helion</i>	away from the sun
<i>cata-</i>	<i>against,</i> <i>throughout</i>	<i>cata-comb</i>	a cavity downward
<i>cath-</i>		<i>cath-olic</i>	throughout the whole
<i>cat-</i>		<i>cat-astrophe</i>	that which is turned against
<i>di-</i>	= through or <i>across</i>	<i>dia-phragm</i>	that which fences through
<i>dis-</i>		<i>di-syllable</i>	a word of two syllables
<i>di-</i>	= two, double	<i>di-atomic</i>	consisting of two atoms
<i>dys-</i>	= ill	<i>dys-pepsia</i>	ill digestion
<i>eo-</i>	= forth, out, <i>out of</i>	<i>eo-lectic</i>	choosing out of
<i>ex- (before vowels)</i>		<i>ex-ege-sis</i>	a guiding forth
<i>en-</i>		<i>en-grave</i>	to write upon
<i>em- (before m, b, or p)</i>	= in, on	<i>em-phasis</i>	stress on
<i>el- (before l)</i>		<i>el-lipsis</i>	that which is written upon something
<i>epl-</i>		<i>epl-taph</i>	lasting for a day
<i>ep- (before a vowel)</i>	= upon, for	<i>ep-hemeral</i>	sounding well
<i>eu-</i>		<i>eu-phonious</i>	good news
<i>ev- (before a vowel)</i>	= well, good	<i>ev-angel</i>	half a sphere
<i>hem-i-</i>		<i>hemi-sphere</i>	a statement beyond the truth.
<i>hyper-</i>	= half = over, beyond	<i>hyper-bole</i>	acting under a mask
<i>hypo-</i>		<i>hypo-crisy</i>	a transference in shape
<i>metr-</i>		<i>meta-morphosis</i>	a transference in name
<i>met- (before vowels)</i>	= beyond, <i>transference</i>	<i>met-onomy</i>	the art of spelling right by the side of each other
<i>ortho-</i>	= right, straight	<i>ortho-graphy</i>	by the side of the sun
<i>para-</i>		<i>para-llel</i>	walking around
<i>par-</i>	= by the side <i>of, near</i>	<i>par-helion</i>	one devoted to language
<i>peri-</i>	= around, round	<i>peri-patetic</i>	loving music
<i>phil-</i>	= loving	<i>phil-logist</i>	one who speaks before
<i>phil- (before vowels)</i>		<i>phil-harmonic</i>	to win to a religion
<i>pro-</i>	= before	<i>pro phet</i>	a meeting together
<i>pros-</i>	= to	<i>pros-elyte</i>	part with part
<i>syn-</i>		<i>syn-agogue</i>	a reckoning all together;
<i>sy-</i>		<i>syn-tem</i>	a sounding together
<i>syl-</i>		<i>syn-logism</i>	
<i>sym-</i>	= with, <i>together</i>	<i>syn-phony</i>	

*Saxon.*

<i>a-</i>	= in, on, at, etc.	<i>a-head</i> , abroad, aside, alive, etc.
<i>at</i>	= at	<i>at-one</i> , at-onement.
<i>after</i>	= after	after-math, after-part, after-ward
<i>all</i>	= all	al-mighty, a-lone, lonely, also
<i>be</i>	= gives a transitive force	be-deck, be-disen, be-dew, be-draggled, etc.
<i>for</i>	= privation, <i>opposition</i>	for-bear, for-bid, for-give, etc.
<i>fore</i>		fore-close, fore-stall, fore-cast, fore-run, etc.
<i>forth</i>		forth-with, forth-coming
<i>fro</i>		fro-ward
<i>in</i>	= in	in-bred, in-ure
<i>mis</i>	= error	mis-spell, mis-judge, mis-take, mis-trust

<b>a</b>	= negative force n-either, n-ever, n-one
<b>off</b>	= from off shoot, off-set, off-scouring
<b>on</b>	= beyond on-set, on-ward
<b>out</b>	= over, above out-break, out-cry, out-growth
<b>over</b>	= a corruption of the over-take, over-haul
<b>to</b>	{ = under, beneath to-day, to-morrow
<b>un</b>	{ = negation un-wise, un-willing, un-daunted
<b>under</b>	{ = up under-score, under-value, under-sell
<b>up</b>	= opposition up-hold, up-right, up-set
<b>with</b>	with-hold, with-stand, with-draw

## SUFFIXES.

*Latin and Greek.*

<b>-able</b>	{ = possibility	endur-able reprehens-ible	that may be endured that may be blamed
<b>-ible</b>	{ = relation, resemblance	solu-ble cardi-ac	that may be dissolved relating to the heart
<b>-ac</b>	{ = of, having the quality of	foliaceous	having the quality of a leaf
<b>-aceous</b>	{ = of, having the quality of	fallacious	having the quality of deceit
<b>-acious</b>	{ = condition, office	supremacy	condition of being supreme
<b>-acy</b>	{ = condition, collection of	cur-acy	office of a curate
<b>-age</b>	{ = relating to, the act of,	bond-age	condition of slaves
<b>-al</b>	{ = that which	origin-al	relating to the origin
<b>-an</b>	{ = relating to, the act of	reproval	the act of reprobating
<b>-ane</b>	{ = state or quality of being	coron-al	that which crowns
<b>-ance</b>	{ = state or quality of being	hum-an	relating to mankind
<b>-ancy</b>	{ = state or quality of being	mund-an-e	relating to the world
<b>-and</b>	{ =	repent-ance	the state of being penitent
<b>-end</b>	{ =	exuber-ancy	the state of being exuberant
<b>-ant</b>	{ = being, one who	vi-and	
<b>-ent</b>	{ = being, one who	leg-end	
<b>-ar</b>	{ = relating to (agency), like	aspir-ant	one who aspires
<b>-er</b>	{ = relating to (agency), like	milit-ant	being warlike
<b>-or</b>	{ = relating to, one who, place where	read-ent	one who dwells in a place
<b>-ary</b>	{ = relating to, one who, place where	muscul-ar	relating to a muscle
<b>-ate</b>	{ = agent, quality, cause	produc-er	one who produces
<b>-atic (-aticus)</b>	=	direct-or	one who directs
<b>-ole</b>	{ = small	second-ary	relating to the second
<b>-cule</b>	{ = one to whom	legion-ary	one who belongs to a legion
<b>-ee</b>	{ = one to whom	api-ary	a place where bees are kept
<b>-eer</b>	{ = one who	substanti-ate	to cause to exist
<b>-ier</b>	{ = one who	leg-ate	one who is sent
		carbon-ate	quality of carbon
		lun-atic	
		tuber-cle	small projection
		reti-cule	a small bag
		consign-ee	one to whom a thing is consigned
		chariot-ear	one who has charge of a chariot
		financ-ier	one who attends to finances

-el (le)	=	mors-el	
-en	{ =	all-en	
-in	= relating to	sat-in	relating to the earth
-ene	{ = state of	terr-ene	the quality of being per-
-ence	being,	perman-ence	manent
-ency	{ = quality of	pot-ency	the quality of being power-
		presid-ent	ful
-ent	= agent, being	evid-ent	one who is appointed to
		adol-escence	preside
-escence	{ = state of	putr-escence	being seen
-escent	becoming	tiger-ess	state of growing
-ess	= becoming	argenti-ferous	becoming putrid
-ferous	= female	terri-fic	a female tiger
-fic	= bearing	edi-fice	bearing silver
-fice	{ = making,	recti-fy	causing terror
-fice	causing	criti-ic	something built
-fy	{ = something	trag-ic	to make right
-ie	made	botan-ical	one who criticises
-ical	{ = to make	not-ie	relating to tragedy
-ice	= one who, like		relating to botany
			that which is made known
-icle	=	art-icle	
-ics	{ = the science	polit-ics	the science of govern-
-ic	of	arithmet-ic	ment
-id	= being, or ing	flor-id	the science of number
-ile	{ = relating to,	infant-ile	being bright
	apt for	servi-ile	relating to infancy
ine	{ = relating to,	can-ine	apt for service
	like	adamant-ine	relating to a dog
-ion	{ = the act of,	content-ion	like adamant
	-ing,	convuls-ion	the act of contending
	the state of	action	the state of being con-
-ing	= to make	dimin-ah	vulsed
-ish	{ = to render, to	enfranchise	acting
-ise	perform the	civil-ize	to make smaller
-ize	act of	American-ism	to render free
-ism	= the state or	fanatic-ism	to render civil
-ist	act of, idiom	machin-ist	American idiom
-ite	= one skilled in	scienti-ist	the state of a fanatic
-yte		favor-ite	one skilled in machinery
-ity	= one who is,	neoph-yte	one devoted to science
ty	being	vivac-ity	one who is favored
	= the state or	divisibil-ity	one who takes new vows
	quality of	certain-ty	the state of being lively
	being	relat-ive	the quality of being di-
-ive	= one who is,	invent-ive	vided
	having the	execut-ix	the state of being certain
-ix	power	viru-lent	one who is related
-ite	= feminine	somno-lent	having the power to in-
-lent	=		vent
-ment	{ = state of	prefer-ment	a female executor
	being, that	stone-ment	
	which	patri-mony	
-mony	{ = state of,	parsi-mony	
	that which	glutt-on	
-on	=		
-eon	=	pig-eon	

-er	= agency, quality	fact-or govern-or ard-or refect-ory	one who makes that which governs quality of burning a place where provisions are served
-ory	= place where, that which	promont-ory verb-ose	that which projects abounding in words
-ose	= abounding in	nervous	abounding in nerves
-ous	=	poet-ry, pedant-ry	
-ry	=	sea-son	
-son	=	tran-som	
-dom	=	vo-ter	
-ter	=	myst-ery	
-tery	=	moni-tor	
-tor	=	recti-tude	quality of being right
-tude	= condition or quality of	simili-tude	condition of likeness
-ty	= state or being	plen-ty	
-ule	= minute	ov-ule	a little egg
-ulent	= abounding in	truc-ulent	abounding in cruelty
-ure	= act or state of, that which	ten-ure	act of holding
-y	= act or state of	vest-ure	that which clothes
		miser-y	state of being miserable

## Saxon.

-ar	= agent, speaker,	slugg-ard
-ard	= instrument	farm-er
-er	=	saw-yer
-ster	=	pun-ster
-d	= passive signification	dee-d, like-d
-dom	= condition, quality	martyr-dom
-el	= diminutive	satch-el
-en	= causative, diminutive	striv-en, kitt-en, silk-en
-fast	= made of, feminine	vix-en
-ess	= firm	stead-fast
-fold	= feminine	seamstr-ess
-ful	= numeral ( <i>I fold</i> )	mani-fold
-head	= full	help-ful, cheer-ful
-hood	= state	bulk-head
-ing	= state of	child-hood, man-hood
-ish	= verbal ending	mak-ing, reek-ing
-kin	= diminutive	farthing
-less	= quality of	self-ish rak-ish
-let	= diminutive	lamb-kin
-ling	= diminutive	heart-less, child-less
-like	= diminutive	brook-let
-ly	= like	duck-ling, strip-ling
-m		(God-like, home-like)
-ness		woman-ly
-oek	= state of	bloo-m from blow, stea-m from
-ric	= diminutive	stew
-ship	= power	wild-ness, sad-ness
-scape	= shape, form, condition	hill-oek
-some	= of	bishop-ric
-teen	= participating in	clerk-ship, wor-ship
-ther	= ten	land-scape
-ty	= agent, instrument	bilthe-some, ful-some
-ward	= ten	fif-teen
-wise	= direction	fa-ther
-y	= manner	fif-ty
	= adjective ending	heaven-ward, back-ward
		side-wise, length-wise
		rain-y, cloud-y

## EXERCISES IN PRECISION.

1. "But the November wind, entering through the broken panes and the windows, (224) did far more to subdue the spirit of mischief."
2. "Oliver Goldsmith embodies (200) an eminent illustration of this."
3. "The summer with its burning July and August suns (224) typifies the intensity of youth."
4. "He was brought up by wealthy parents, who designed (200) him to marry a kinswoman of his who had been reared in the same house."
5. "He demanded a restoration to the common people of their former liberties." (227.)
6. "He had been misconstrued (200) by his enemies."
7. "The younger of the two daughters is dependent, fearful, (200) and drooping."
8. "First in the vocabulary (200) of good times we would place a trip to the country."
9. "We drove under the freight track that goes (200) around the city."
10. "It is to the glory of the nineteenth century that so many things (200) are open to women in America, even to college professorships in (224) our universities."
11. "These bluffs present rather (200) a singular appearance, as the softer part of them (200) has been worn away."
12. "A lunch-basket formed a principal feature (200) of the party."
13. "He wished to ward off the depredations (200) of his property."
14. "One of the frequent southern storms has come up with very little notice." (200.)
15. "The sun shines brightly again, and the tiny drops, of water sparkle as they reflect the rays of the sunlight." (224.)

16. "Beside (201) the animals already mentioned, are found bears and other game."
17. "His behavior aggravated (200) me beyond measure."
18. "The methods employed by them in a great measure (227) are peculiar to themselves."
19. "Their manly course of action serves to decrease (200) any feeling of disrespect."
20. "We need no better example (200) than is afforded in our own time by England's queen, that one may take the highest rank among her fellows and still be a high-souled, pure-minded woman."
21. "This piece (200) contains much useful information told (200) in the form of a story."
22. "The Freshmen disobeyed legal (224) law: they committed theft."
23. "Because a few Freshmen enjoy stealing cream, their conduct ought (200) not to be justified."
24. "Our politicians have some of the same unprincipled (200) characteristics: they wish the nation to bow to all their notions." (200.)
25. "As long as woman is kept in ignorance, there will be a tendency, when opportunity affords itself (211), to talk upon a subject that does not require much thought."
26. "But when the antislavery question stirred (217) the hearts of all, it furnished him with a theme that awoke his latent fire and enthusiasm."
27. "The scene of the novel (200) covers several years, and is laid at different places in Europe."
28. "Alfred's rival, (223) Duke *de Savoie*, is a French gentleman of high birth."
29. "To his cry, 'Oh, return; I repent!' the dark night alone bears witness." (200.)
30. "The church should not mete (200) the bounds of amusement."

31. "Witness her loving attendance (200) on the whims and fretfulness of her father."
32. "He was tall and strongly built, with luminous, gray, (213) magnificent eyes, and luxuriant dark-brown hair of great softness."
33. "The college is tolerant towards all religions." (200.)
34. "After years of political honors, (212) he again retired to private life."
35. "When we found (228) it was still raining, we repacked our trunks."
36. "Why is it that people worn out with the toil and turmoil of trade wish to fly away to the enchanting embrace (221) of rural life?"
37. "Scott possessed the same power of voluptuous imagination of (200) Moore."
38. "Suppose that all the people should assemble to draw up a code of laws and (210) vote upon each by ballot."
39. "But when oddness and eccentricity spot and blemish it so that it becomes disfigured and tarnished, (224) its power to attract is soon lost."
40. "I venture (223) that no one could do more in a lifetime than write a perfect history of the Onondaga Valley."
41. "André at first hesitated to undertake so dangerous a plan, (200) for he well knew what might be the result."
42. "Also (227) in the trial it was shown that he had been in correspondence with Arnold for nearly two years."
43. "I had often passed through the valley on the cars, (200) but could thus catch only glimpses of the scenery."
44. "The prize system tends to incite (200) all with greater zeal."
45. "So long as he is industrious he gets along respectfully." (201.)
46. "By reading the papers he knows (200) what is occurring in distant parts of the world."

47. "Balance of power is the means of inferiors for humbling a superior." (223.)
48. "This may be partially true, but it is not entirely." (223.)
49. "They at once (227) showed forth the beauty and the purity of his soul."
50. "America joyfully hailed the slavery (200) songs of Whittier."
51. "There are many grand (200) good people among the residents of this city."
52. "As it is only a short distance through the trees, (200) we soon reach the clearing and find (228) the fort is not more than sixty rods distant."
53. "The wall is quite irregular, as, in many places, wide gaps have been broken through." (200.)
54. "In the life of Sheridan there are three actuating characteristics; a steady determination, fertility of resources, (212) and a strong energy to enforce (200) his designs."
55. "When a newly fledged lieutenant, his strategy (200) was brought into effect in a battle with the Indians."
56. "Soon the leaves began to rustle, the sky was overcast, and the flashes of lightning were (217) blinding."
57. "Mr. Phillips became a leading member of the much-hated abolitionists." (200.)
58. "But when thinking his argument over afterward, they discovered (228) they were not convinced."
59. "By this science the architects take (200) their plans for the structure (201) of temples, palaces, and bridges."
60. "Petition after petition was sent (223) Alexander II., entreating him to modify the autocracy or to change in any (222) respect the official system."
61. "Although Darney proves to be the son of the Marquis, notwithstanding (200) the Doctor works with all his energy for his release."

62. "The blood-stained demons must drink his blood (224) as (223) an aristocrat."
63. "Yet we find this (228) is only the rough covering of a peculiarly sensitive nature."
64. "All his life, he was chafed (200) by slender means."
65. "Thus we have a conglomeration of words which so little (200) represent the spoken word."
66. "The scene is laid in a small hamlet in the lowlands, and the story is described (200) in a very simple way."
67. "Hetty is a very beautiful, but frivolous, light-headed (213 and 224) girl."
68. "She decides that she cannot even (227) let Dinah know of her shame."
69. "She determines several times to throw herself into some pool and end her misery, but her determination (200) fails her."
70. "A few days before her execution, Dinah comes to her and wins (200) her to confess."
71. "We set out about the first of August, hoping that three weeks (223) would see us much improved in health and size." (200.)
72. "There are two German churches beside (201) the Baptist, Methodist, and Presbyterian churches." (224.)
73. "The only recreation Miss Ainslie has is (223) the rides which she takes on her brother's old war horse."
74. "The building is the (223) shape of an oblong box."
75. "The summer-houses shield beautiful, bubbling springs, whose water, clear as crystal, gurgles forth, spreading (200) life to plant and animal."
76. "The sanitarium supports (200) a high moral tone."
77. "The value of a navy was shown in the earliest pages (200) of history."
78. "We realize in him a type of men (212) often seen in our late campaign."

79. "His words flowed as from a full, throbbing (200) spring."

80. "They seek out Shylock, a well-known usurper, (200) who, at first, pretends that it is impossible to raise so large a sum."

81. "But when Cartwright became grown up (200) he moved to Illinois."

82. "We find immigrants to be refugees from the laws (200) of their native land."

83. "His tall, erect stature (200) and (223) polished manners made him the centre of attraction."

84. "The records of crimes (212) and wrong-doings (212) show that, in proportion to the population, the number of crimes has decreased."

85. "Under the enervating (200) influences that were about me I felt almost inspired."

86. "At this season of the year the teamsters are accustomed to carry (200) logs and spars from the forest to the railroad station."

87. "Does not this prove that it is lawful and (223) should meet the approval of all good citizens?"

88. "The heroism and self-sacrifice of patriotic armies may be most effective, (218) but in the absence of law their work is a failure."

89. "This was near the beginning of that bloody period (200) known as the 'Wars of the Roses.'"

90. "The possibility of winning a prize is a powerful stimulant." (201.)

91. "There were many other interesting features of this vacation's work, only a part of which (218) are mentioned here."

92. "I have endeavored to seek the truth, taking my work (200) only from reliable witnesses."

93. "One of the most important points (200) brought against the Chinese is that their labor is servile."

94. "Near this a pair of stairs is built (200) to the depths below."

95. "Being a man imbued (200) with a most complete knowledge of scientific principles, he accomplishes great results."

96. "He approaches one of the most wealthy (200) residences situated in the midst of a large park."

97. "Wendell Phillips was gentlemanly in all his bearings, (212) but never above the lowest of his subjects." (200.)

98. "The building is of modern pattern (200) and very tasty ; around it are extensive grounds laid out with great taste (224) and splendor." (200.)

99. "Henry soon learns to regard Lady Castlewood with an affection almost (227) amounting to worship."

100. "He was respected by all for his sturdy integrity and his grand (200) unselfishness."

101. "Mr. Holland has happily avoided this, and given (210) us a concise and somewhat complete biography."

102. "For many years, tobacco was so expensive that only the nobility could afford it ; but during the seventeenth century it was (217) produced in larger quantities."

103. "Beside, (201) thought is in many ways turned from the pursuit of a regular course of study."

104. "He was graceful (201) and affable equally in the presence of a peasant or a king."

105. "The first white person to form (200) a permanent home here was Ephraim Webster."

106. "But particularly (227) his executive ability is shown in his plans for the defence of England against the Spanish Armada."

107. "Party spirit tends to place (200) the mind and heart on (200) a particular party."

108. "The darkness had increased to such a degree (229) the horses could with difficulty find the road."

109. "The next day Anne dies, and with 'her (223) her income."

110. "No student feels like studying (223) Friday; (223) Saturday he is too busy, and (223) Sunday conscience forbids his doing so."

111. "We find him with an intellect clear and true, (200) and with a heart warm and gentle."

112. "Any authentic records (212) of such an awakening cannot fail to excite deep interest."

113. "The Chronicles also explain the conditions (212) of the peasants which led to the peasant war."

114. "The men being allowed to rest on the Sabbath, more work was produced (200) than ever before."

115. "In 'Lucretia' he has closely connected learning and crime, thus startling (200) even the indifferent."

116. "There remains to the latter the silent but powerful remedy of (223) ballot."

117. "He was advised to preach more popular sermons, a matter (200) impossible when (200) averse to his convictions."

118. "Under differing circumstances these peculiarities are fostered and guided (200) or distorted."

119. "The cars (200) were puffing and blowing, and I saw that the multitude, in great part, did not recognize this holy day."

120. "Legend (212) and wild stories grasped upon (200) their moral natures."

121. "Tradition says that wonderful signs took place (200) at his birth."

122. "Having partaken of a bounteous (201) supper, they all retired."

123. "She is kept well housed and cared for until, scarcely (200 and 218) without an effort, she is married to Ivanhoe."

124. "He must arouse Scotland from her sleepy (224) lethargy."

125. "Winding around the hill, we slowly get (200) above the heat."

126. "The stage is partly responsible for this opposition, but much of it is overdrawn." (200.)

127. "Osbaldistone is a representative of the true merchant. He is devoted to his profession (200) and regards commercial success and credit as the highest honor."

128. "In 1753, Washington was (223) Adjutant-general."

129. "Women's (212) position in politics has been discussed in every locality."

130. "He has continually kept (224) improving, until now he has reached a high state of civilization."

131. "The Chinese are not quarrelsome and pugnacious; (224) they are the most peaceful (201) race on the earth."

132. "It is one of the chain of lakes which flow (200) by way of the Oswego River into Lake Ontario."

133. "If we think it right to act as we feel, we will, (Pr. 205) by persistent efforts, (212) feel as friendly as we act."

134. "It was uncompromising in its rebuke of fraud and oppression of whatever clime or race." (200 and 223.)

135. "This was as late as 1849 (227) resorted to by invalids from India."

136. "Indeed we will (205) find, on examination, that many southern Indian tribes have attained a high civilization."

137. "In 1636 Roger Williams bought part of Rhode Island (216) and was (217) its founder."

138. "The Indians were sparsely settled here and there, (224) and could not live by hunting."

139. "The city council objected to him (232) receiving so high a salary."

140. "She was a cold, calculating, scheming, selfish, unlovely woman." (213 and 224.)

141. "The onward march of religion has swept away the clouds of disbelief that enveloped (227) for a long time the early apostles in obscurity." (224.)

142. "Entering upon life with scarcely any knowledge, (200) Lincoln strove against every difficulty."

143. "The Earl addressed him in a most contemptible (201) tone."

144. "This kind of a country must of necessity produce (200) some fine scenery."

145. "Would you then permit (200) our youths the right of franchise at eleven years?"

146. "It is time to stop and see if these demonstrations are as strong (200) and thorough as those of geometry."

147. "This was the star that led him on through years of discouragements." (212.)

148. "A man that knowingly ruins himself by using any form of alcohol, must necessarily have a weak mind." (200.)

149. "Many firms have been (217) bankrupt because some of their employees have stolen from them."

150. "At this time the provinces of (223) France and England were separated by a wide forest."

151. "His sight was remarkable for a white man, and rivalled even (223) the natives themselves."

152. "He thought some (200) of entering the ministry."

153. "Their chief desire is to learn how they may enrich (200) their own pockets."

154. "The ship that will survive a hard thump (202) may be sunk by tiny insects boring into its timbers."

155. "Of course, every one will be there, and for the edification of those who are absent a full report will be found in our next paper." (218.)

156. "Three of our number comply (200) joyfully to the inviting zephyrs."

157. "Though the greater difficulties are now accomplished, (200) still the greatest dare us on."

158. "It is here where (200) the Methodists hold their annual camp-meetings."

159. "Many now test their ability in feats of strength and skill, as well as in running and jumping." (224.)

160. "If the above facts (200) be conceded, ought not the office-holders to pay the expenses of the campaign?"

161. "As the heat becomes more oppressive, a longing comes to one who has been reared in the country especially (227) to fly to the country." (224.)

162. "If we look to see what classes are striving for a social union, we will (205) find the bulk of the foreign element a minus quantity."

## CHAPTER IV.

## PURITY.

PURITY requires that only such words and constructions be selected as are warranted by good usage. Campbell's definition of "good usage," approved by all subsequent writers, makes it to be that usage which is *reputable*, *national*, and *present*. Usage mainly determines the laws of syntax. That is, most of these laws were determined, originally, by observing the usage of the best writers. Purity, therefore, requires the avoidance of syntactical errors.

## SUGGESTIONS.

233. *Avoid coining words, or using those newly coined.* The language that contained words enough to express the ideas of Shakespeare and Macaulay surely contains enough for us, excepting, of course, terms that have come as the necessary accompaniments of new inventions and new conditions of life. The language of a country has been well compared to a grand national monument. He who deliberately warps a word to an unwarranted meaning, or coins a word to express what might be as well expressed in one already existing, is as culpable as one who should deliberately attach some excrescence to a great public monument, or chip a piece from one of its corners. If the monument is to be remodelled in any way, let the work be left solely to the great sculptors—the great writers and critics. Even these are very slow to make changes. In all his dictionary work, Noah Webster is said to have coined but one word. William Cullen Bryant, perhaps America's most judicious literary critic, was very conservative on this point. While

editor of the *Evening Post* he placed the following words and expressions upon the proscribed list, directing all writers connected with his journal to avoid them:

Above and over (for "more than").	Is being done, and all passives of this form.
Artiste (for "artist").	Jeopardize.
Aspirant.	Jubilant (for "rejoicing").
Authoress.	Juvenile (for "boy").
Beat (for "defeat").	Lady (for "wife").
Bagging (for "capturing").	Last (for "latest").
Balance (for "remainder").	Lengthy (for "long").
Banquet (for "dinner" or "super").	Leniency (for "lenity").
Bogus.	Loafer.
Casket (for "coffin").	Loan or loaned (for "lend" or "lent").
Claimed (for "asserted").	Located.
Collided.	Majority (relating to places or circumstances, for "most").
Commence (for "begin").	Mrs. President, Mrs. Governor, Mrs. General, and all similar titles.
Cortége (for "procession").	Mutual (for "common").
Cotemporary (for "contemporar-y").	Official (for "officer").
Couple (for "two").	Ovation.
Darky (for "negro").	On yesterday.
Day before yesterday (for "the day before yesterday").	Over his signature.
<i>Début.</i>	Pants (for "pantaloons").
Decease (as a verb).	Parties (for "persons").
Democracy (applied to a political party).	Partially (for "partly").
Develop (for "expose").	Past two weeks (for "last two weeks," and all similar expressions relating to a definite time).
Devouring element (for "fire").	Poetess.
Donate.	Portion (for "part").
Employé.	Posted (for "informed").
Endorse (for "approve").	Progress (for "advance").
<i>En route.</i>	Quite (prefixed to "good," "large," etc.).
Esq.	Raid (for "attack").
Graduate (for "is graduated").	Realized (for "obtained").
Gents (for "gentlemen").	Reliable (for "trustworthy").
Hon.	Repudiate (for "reject" or "disown").
House (for "House of Representatives").	Retire (as an active verb).
Humbug.	Rev. (for "the Rev.").
Inaugurate (for "begin").	
In our midst.	
Item (for "particle, extract, or paragraph").	

Rôle (for "part")	The deceased.
Rougns.	The United States as a singular noun.
Rowdies.	Transpire (for "occur").
Secesh.	Via (for "by the way of").
Sensation (for "noteworthy event").	Vicinity (for "neighborhood").
Standpoint (for "point of view").	Wall street slang generally ("bulls, bears, long, short, flat, corner, tight, moribund, comatose," etc.).
State (for "say").	Which (with a noun, as "which man").
Taboo.	Wharves (for "wharfs").
Talent (for "talents" or "ability").	Would seem (for "seems").
Talented.	
Tapis.	

*Original.*—“His religion was originally Lutherism.”

*Improved.*—His religion was originally Lutheranism.

**234. Avoid unwarranted combinations of old words and syllables.** This is a more common fault than that of original coinage. Such expressions as “go-ahead-i-tiveness,” “never-to-be-forgotten,” etc., are but the pitiable make-shifts of a writer who is either too indolent or too ignorant to select proper words.

*Original.*—“He was a man of great narrow-mindedness, and yet by his sharp-sightedness he attained reasonable success.”

*Improved.*—He was a man of decidedly narrow views, and yet of sufficient acumen to attain reasonable success.

**235. Newspaper usage is not to be taken as a standard.** “A new word,” says Blackley, “almost invariably becomes general in conversational use before it appears in literature.” While such words as “boom,” “crank,” and “wire” *may* be good English fifty years hence, they are to be used now, if at all, only in conversation, and not in dignified composition except as quotations. Of modern newspaper abuses of this character the too popular term “donate” may be taken as an example. Such a word violates all laws of derivation. If “donate” (to give) can be derived from the legitimate word “donation” (a gift), then the word “collation” (a repast) should similarly give to the verb “collate” the meaning “to eat.”

*Original*.—"An unknown man, apparently about forty-five, suicided last evening by jumping into the river."

*Improved*.—An unknown man, apparently about forty-five, committed suicide last evening by jumping into the river.

**236. Avoid colloquial expressions, especially contractions.** While permissible in common conversation, these have no place in dignified discourse. Such contractions as "don't," when used for the third personal form "does not," are to be avoided even in conversation. "Doesn't" is, of course, allowable.

*Original*.—"Under the present arrangement the laborer don't have a chance to improve."

*Improved*.—Under the present arrangement the laborer has no chance for improvement.

**237. Avoid provincialisms.** Bartlett's or De Vere's dictionary of Americanisms may be consulted with profit. The Yankee is known, the world over, by his substitution of "I guess" for "I think."

*Original*.—"The leader acted like he was completely discouraged."

*Improved*.—The leader acted as if he were completely discouraged.

**238. Avoid foreign words and expressions that have not been naturalized.** There is no surer mark of affectation and pedantry than the use of such words. The great writers are the most conservative here. When asked why he used no foreign words, Bryant replied, substantially, that so far, during his eighty years, he had had no idea that could not be better expressed in his mother tongue.

*Original*.—"The General, *entre nous*, is a distant relative of our hostess."

*Improved*.—The General, between ourselves, is a distant relative of our hostess.

**NOTE.**—The naturalization of a word is generally, though not always, indicated by a change in spelling, in inflection, in accent, or in meaning.

**239. Avoid foreign idioms.** This caution is especially useful in making translations.

*Original*.—"He will not return before an hour."

*Improved*.—He will not return for an hour.

**240. Avoid archaic prefixes and suffixes except in poetic diction.**

*Original.*—“The demagogue tendeth more to words than to works.”

*Improved.*—The demagogue tends more to words than to works.

**241. Avoid using different constructions in the same sentence.** There is no more serious violation of purity than this, and none more common.

*Original.*—“It is a petrified cedar-tree, having a diameter of forty feet, a circumference of one hundred and thirty feet, and is six hundred and sixty feet in length.”

*Improved.*—It is a petrified cedar-tree, having a diameter of forty feet, a circumference of one hundred and thirty feet, and a length of six hundred and sixty feet.

**242. Avoid placing an adverb or other word between the infinitive mood and its sign.** Some recent writers ignore this rule. It is supported, however, by nearly all the authorities. Similarly, the best usage generally avoids placing an adverbial expression between auxiliaries, or an auxiliary and its verb.

*Original.*—“They mean to so conduct themselves as to merit the approval of Providence.”

*Improved.*—They mean *so to* conduct themselves as to merit the approval of Providence.

**243. Use “so” instead of “as” after a negative, whether expressed or implied.** This is the usage of a majority of the best writers.

*Original.*—“Nothing tending to the development of the highest interests of the State is impossible to a nation as strong and as powerful as ours.”

*Improved*—Nothing tending to the development of the highest interests of the State is impossible to a nation *so* strong and *so* powerful as ours.

**244. Avoid syntactical errors.** The following sixteen suggestions might be condensed into this. Many of these apply to violations of precision as well as of purity.

*Original.*—“What do you think in regards to the matter?”

*Improved.*—What do you think in *regard* to the matter?

**245. Avoid confounding the nominative with the objective case, especially in the pronouns.**

*Original.*—"He said that he might give the ring to whosoever he should first meet."

*Improved.*—He said that he might give the ring to whomsoever he should first meet.

**246.** *When two or more substantives forming a compound subject denote different things, or express distinct ideas, and are connected by "and," use a plural verb.* When they mean the same or nearly the same thing, or are connected by "or," use a singular verb.

*Original.*—"His nerve and fierce energy was well displayed in the furious charge at Mission Ridge."

*Improved.*—His nerve and fierce energy were well displayed in the furious charge at Mission Ridge.

**247.** *When the individuals of a class denoted by a collective noun are made especially prominent, use a plural verb or pronoun; when the class is taken as a unit, use the singular.*

*Original.*—"His party found him ever ready to defend their tenets."

*Improved*—His party found him ever ready to defend its tenets.

**248.** *In a long sentence, where a singular subject is followed by a plural object or other substantive, be especially careful not to use a plural verb, or a plural pronoun referring to the subject.*

*Original.*—"A power surrounds these agencies without which the permanence of their results are impossible."

*Improved.*—A power surrounds these agencies without which the permanence of their results is impossible.

**249.** *Be careful not to use a singular verb where the subject is a foreign plural.* (See Chapter II., under "Form.")

*Original.*—"The memoranda of the recent expedition to Iceland is very interesting."

*Improved.*—The memoranda of the recent expedition to Iceland are very interesting.

**250.** *When several subjects of the same verb differ in number, make the verb agree with the subject most prominent in thought.* If neither is especially prominent, make the verb agree with its nearest subject. In any case, it is better to recast such a sentence so that no question can arise about the number.

*Original.*—“The captain as well as the passengers were frightened.”

*Improved.*—The captain as well as the passengers was frightened.

*Original.*—“Neither slander nor abuse nor taunts seems to affect his determination in the least.”

*Improved.*—Neither slander nor abuse nor taunts *seem* to affect his determination in the least.

**251. When the verb expresses contingency, place it in the subjunctive mood.** There is, just now, a certain tendency to obliterate the distinction between the indicative and subjunctive moods, but such a tendency can be only harmful to accurate expression.

*Original.*—“If the language was spelled by sound, the same antagonism would exist.”

*Improved.*—If the language *were* spelled by sound, the same antagonism would exist.

**252. Avoid confounding the imperfect with the perfect tense.**

*Original.*—“The dwarf enters and confronts Mr. Vere, who thought until now that Sir Edward Manley was safe in the monastery.”

*Improved.*—The dwarf enters and confronts Mr. Vere, who *has thought* until now that Sir Edward Manley was safe in the monastery.

**253. Avoid confounding the imperfect tense with the perfect participle of irregular verbs.**

*Original.*—“Before our boat could reach her, the craft had sank to rise no more.”

*Improved.*—Before our boat could reach her, the craft had sunk to rise no more.

**254. Avoid confounding transitive with intransitive verbs; especially “lie” and “lay,” “sit” and “set,” “rise” and “raise,” etc.** The commingling of transitive and intransitive often violates suggestion 241 also.

*Original.*—“The Puritans denied themselves of all pleasures, that they might crush out Cavalier vices.”

*Improved.*—The Puritans denied themselves all pleasures, that they might crush out Cavalier vices.

*Original.*—“The stick had laid there all summer.”

*Improved.*—The stick had lain there all summer.

**255. Avoid using the perfect infinitive for the present infinitive.**

*Original.*—"I should like to have been present."

*Improved.*—I should have liked to be present; or, better, I should have enjoyed being present.

**256. State universal truths and permanent facts in the present tense, especially when such a universal truth or permanent fact is given as maintained or denied by some one in the past.**

*Original.*—"Men might often defeat the plans of the dishonest if only they themselves knew what the law was."

*Improved.*—Men might often defeat the plans of the dishonest if only they themselves knew what the law is.

**257. Avoid using a double comparative or superlative, and using a superlative where only two are compared.** A similar error is the attempt to compare words that do not admit of comparison.

*Original.*—"Of these beliefs, the first is by far the most universal."

*Improved.*—Of these beliefs, the first is by far the most general.

*Original.*—"Which is best, High License or Prohibition?"

*Improved.*—Which is better, High License or Prohibition?

*Original.*—"Honest poverty is more preferable than wealth gained by such means."

*Improved.*—Honest poverty is preferable to wealth gained by such means.

**258. Avoid using an adjective for an adverb.** This is permissible only in poetic diction.

*Original.*—"All these testify more eloquent than words to his renown."

*Improved.*—All these testify more eloquently than words to his renown.

**259. Avoid using an adverb for an adjective.** This is a common and a subtle error. The rule is, to use an adjective when a noun is qualified, and an adverb when a verb is qualified.

*Original.*—"He looks very badly" (i.e., He looks carelessly, or in the wrong direction).

*Improved.*—He looks very bad (i.e., His appearance is bad). One would hardly think of saying "How sadly he looks!" and yet this would be as accurate as the original sentence above.

**260. Avoid using ancient and modern forms in the same sentence.**

*Original.*—"I thank thee," said Norman, "for the word that you have spoken."

*Improved.*—"I thank thee," said Norman, "for the word that thou hast spoken."

In general, it is well to observe the following condensation of Campbell's canons:

**261. Of two nearly synonymous words or phrases, choose that which has but one use or signification in preference to that which has two or more.**

*Original.*—"We spent the balance of the week at the hotel."

*Improved.*—We spent the remainder of the week at the hotel.

**262. Have regard, in choosing, to the analogy of the language.**

*Original.*—"The statement is one that cannot be proven."

*Improved.*—The statement is one that cannot be proved.

**263. Prefer that which is most agreeable to the ear.** The demands of purity and of euphony are here the same.

*Original.*—"He conducted the investigation with great delicateness."

*Improved.*—He conducted the investigation with great delicacy.

**264. Prefer the simpler expression.**

*Original.*—"I do not doubt but that she is right."

*Improved.*—I have no doubt that she is right.

**265. When the other canons fail to settle the doubt, prefer that expression most conformable to ancient usage.**

*Original.*—"Is not the subjection of American women as absolute as that of Hindoo women?"

*Improved.*—Is not the subjection of American women as absolute as that of the *Hindoo* women?

**NOTE.**—Although belonging, in one sense, to purity, the "divisible relatives" and the contrasted auxiliary verbs are treated, respectively, under their more relevant heads, Clearness and Precision.

**266. Avoid placing neuter nouns in the possessive case, unless euphony requires.** The use of such an expression as "in our midst" is a similar error. The English really has no objective genitive.

*Original.*—"As I approached the city, its first sight impressed me with the idea that it was not much of a place."

*Improved.*—As I approached the city, my first impression was that it was not much of a place.

**267. Use the auxiliary form of the present or of the imperfect tense when continued action is to be represented.**

*Original.*—"While he spoke his opponent slept soundly."

*Improved.*—While he was speaking his opponent slept soundly.

**268. Use prepositions to express only such relations as are authorized for each.**

Where the word preceding the preposition consists partly of a preposition (e.g., *con* in *conversant*), a translation of that preposition will generally, though not always, give the right one to follow the word.

*Original.*—"That human knowledge is the most excellent that is conversant among the most excellent things."

*Improved.*—That human knowledge is the most excellent that is conversant *with* the most excellent things.

Lists of prepositions, with illustrations of the authorized relations, are to be found in Worcester's Dictionary (pages xl. and xli.), in Angus's "Handbook of the English Tongue" (pages 325, 326), and in Campbell's "Handbook of Synonyms and Prepositions" (pages 141–153). The last-named work, by its abundant illustrations, is especially helpful in settling doubtful cases. The following list is simply a combination of those already mentioned:

Abhorrence <i>of</i> .	Acquiesce <i>in</i> .
Abhorrent <i>to</i> .	Acquaint <i>with</i> .
Abound <i>in</i> or <i>with</i> .	Acquit <i>of</i> .
Absolve <i>from</i> .	Adapted <i>to, for, from</i> .
Accede <i>to</i> .	Add <i>to</i> .
Accommodate (a thing) <i>to</i> .	Address <i>to</i> .
Accommodate (a person) <i>with</i> .	Adequate <i>to</i> .
Accompanied <i>by</i> or <i>with</i> .	Adhere <i>to</i> .
Accord <i>with</i> (intransitive).	Adjourn <i>to, at, for</i> .
Accord <i>to</i> (transitive).	Adjudge <i>to</i> .
Accordance <i>with</i> .	Adjust <i>to</i> .
According <i>to</i> .	Admission <i>to</i> (access), <i>into</i> (entrance).
Accountable <i>to</i> (a person).	Admit <i>to, into, within, of</i> .
Accountable <i>for</i> (a thing).	Admonish <i>of</i> .
Accuse <i>of</i> .	

<i>Advantage of, over.</i>	<i>Bargain for (a thing).</i>
<i>Advise of, to.</i>	<i>Bargain with (a person).</i>
<i>Advocate of, for.</i>	<i>Base on or upon.</i>
<i>Affinity to, with, between, for.</i>	<i>Believe in, on.</i>
<i>Agreeable to.</i>	<i>Bestow on or upon.</i>
<i>Agree with (a person).</i>	<i>Boast of.</i>
<i>Agree to (a proposal).</i>	<i>Bound for.</i>
<i>Agree in (believing).</i>	<i>Bump against.</i>
<i>Agree among (themselves).</i>	<i>Burn up, down, out, with.</i>
<i>Alien from, to.</i>	<i>Call on (a person).</i>
<i>Allied to, with.</i>	<i>Call at (a house).</i>
<i>Alter from, to, into.</i>	<i>Call for (a person or thing).</i>
<i>Alteration in.</i>	<i>Call in (question).</i>
<i>Ambitious of, for, after.</i>	<i>Call after, by (the name).</i>
<i>Amuse with, at, in.</i>	<i>Care for, about, of.</i>
<i>Analogous to.</i>	<i>Careful of, in.</i>
<i>Analogy, between, to, with.</i>	<i>Caution against.</i>
<i>Angry with (a person).</i>	<i>Cautious against (evil).</i>
<i>Angry at (a thing).</i>	<i>Cautious in (a course of action).</i>
<i>Annex to.</i>	<i>Celebrated for.</i>
<i>Antagonistic to.</i>	<i>Certain of.</i>
<i>Antagonism to, between.</i>	<i>Change for, with, to, into, from, by.</i>
<i>Antipathy to, against.</i>	<i>Charge on, against (a person).</i>
<i>Answer to, for.</i>	<i>Charge with (a crime).</i>
<i>Anxious for, about, on.</i>	<i>Charge to.</i>
<i>Apologize to, for.</i>	<i>Cheat of, out of, with, by.</i>
<i>Appoint to, over.</i>	<i>Clear of (harm), from (guilt).</i>
<i>Apprehensive of.</i>	<i>Coincide with.</i>
<i>Approve of.</i>	<i>Collide with.</i>
<i>Argue with, against.</i>	<i>Combine with, into.</i>
<i>Array with, in.</i>	<i>Common to, with.</i>
<i>Arrive at, in, from.</i>	<i>Communicate to (transitive).</i>
<i>Ask of (a person).</i>	<i>Communicate with (intransitive).</i>
<i>Ask for (a thing).</i>	<i>Compare with (quality).</i>
<i>Ask after (one's health).</i>	<i>Compare to (illustration).</i>
<i>Aspire to, after.</i>	<i>Comparison with, between.</i>
<i>Assent to.</i>	<i>Compatible with.</i>
<i>Assimilate to, with.</i>	<i>Complain of.</i>
<i>Astonished at, by.</i>	<i>Complaint against, of.</i>
<i>Attend to (listen).</i>	<i>Compliance with.</i>
<i>Attend upon (wait).</i>	<i>Comply with.</i>
<i>Attended by, with, to, on, or upon.</i>	<i>Composed of.</i>
<i>Avail one's self of.</i>	<i>Concerned at, for, with (a person).</i>
<i>Avenge one's self on.</i>	<i>Concerned in (a proceeding).</i>
<i>Averse to.</i>	
<i>Ballot for.</i>	
<i>Banish from, out of.</i>	

Concur <i>with</i> (a person).	Deference <i>to, for, toward</i> .
Concur <i>in</i> (an opinion).	Deficient <i>in</i> .
Confer <i>on, upon</i> .	Delighted <i>at, by, with, in</i> .
Confide <i>in</i> (intransitive).	Deliver <i>from, out of, of, to</i> (a person), <i>at</i> (a place), <i>over</i> .
Confide <i>to</i> (transitive).	Demand <i>of, from</i> .
Conform <i>to</i> .	Denounce <i>upon, against</i> .
Conformable <i>to</i> .	Depend <i>on, upon, from</i> .
Conformity <i>with, to</i> .	Dependent <i>on</i> .
Congenial <i>to</i> .	Deprive <i>of</i> .
Congratulate <i>on or upon</i> .	Derogation <i>to, from, of</i> .
Connect <i>with</i> (an equal).	Derogatory <i>to</i> .
Connect <i>to</i> (a subordinate).	Deserve <i>of, from</i> .
Connive <i>with</i> (a person).	Desire <i>for, of, after</i> .
Connive <i>at</i> (a proceeding).	Desirous <i>of</i> .
Consist <i>of</i> (substance).	Desist <i>from</i> .
Consist <i>with</i> (harmony).	Die <i>of, with, from</i> (hunger, etc.), <i>by</i> (the sword, etc.), <i>for</i> (another).
Consistent <i>with, in</i> .	Differ <i>among</i> (themselves), <i>from</i> (one another), <i>from or with</i> (in opinion), <i>about, concerning</i> (a question).
Consonant <i>to, with</i> .	Difference <i>with</i> (a person), <i>between</i> (things compared).
Consult <i>with</i> .	Different } <i>from</i> .
Contend <i>with</i> (a person).	Difficulty <i>in</i> .
Contend <i>for</i> (a principle or object).	Dilate <i>on, upon</i> .
Contend <i>against</i> (an obstacle).	Diminution <i>of</i> .
Contiguous <i>to</i> .	Direct <i>to, towards</i> .
Contradictory <i>to</i> .	Disagree <i>with</i> (a person), <i>to</i> (a thing proposed).
Contrary <i>to</i> .	Disagreeable <i>to</i> .
Contrast <i>with, to, between</i> .	Disappointed <i>of</i> (something not obtained).
Controversy <i>with</i> (a person).	Disappointed <i>in</i> (something obtained).
Controversy <i>between</i> (two).	Disapprove (with or without) <i>of</i> .
Controversy <i>about</i> (a matter).	Discontented <i>with</i> .
Convenient <i>to, for</i> .	Discourage <i>from</i> .
Convert <i>into</i> .	Discouragement <i>to</i> .
Convince <i>of</i> .	Discriminate <i>between</i> (two things), <i>from</i> (one thing from another).
Convict <i>of</i> .	Disdain <i>for</i> .
Copy <i>after</i> (an example).	Disengaged <i>from</i> .
Copy <i>from</i> (nature).	Disgusted <i>with</i> (a person).
Copy <i>out of</i> (a book).	
Correspond <i>with, to</i> .	
Correspondence <i>with</i> .	
Couple <i>by, with, together, to, in</i> .	
Covered <i>by, with</i> .	
Cure <i>of</i> .	
Danger <i>of, from</i> .	
Dash <i>against, upon</i> .	
Dated <i>at, from</i> .	
Deal <i>in, with, by</i> .	
Decide <i>on, upon</i> .	
Defend <i>from, against</i> .	

Disgusted <i>with, at, or by</i> (a thing).	<i>Exasperate against.</i>
Dislike <i>to, of.</i>	<i>Except from.</i>
Disqualify <i>for, from.</i>	<i>Exception to.</i>
Dissent <i>from.</i>	<i>Exclude from.</i>
Dissuade <i>from.</i>	<i>Exclusive of.</i>
Distinguish <i>between</i> (two), <i>from</i> (one another).	<i>Exhausted by, with.</i>
Distinguished <i>by, for, from.</i>	<i>Exonerate from.</i>
Distinction <i>from.</i>	<i>Expect from or of (a person).</i>
Divest <i>of.</i>	<i>Expel out of, from.</i>
Divide <i>between</i> (two), <i>among</i> (several).	<i>Expert in, at.</i>
Due <i>from, to.</i>	<i>Expose to (as loss or danger), to or for (sale).</i>
Eager <i>in, for, after.</i>	<i>Expostulate with.</i>
Earnest <i>in, for.</i>	<i>Expressive of.</i>
Embark <i>in, at, for.</i>	<i>Exult over.</i>
Embellished <i>by</i> (an artist).	<i>Fall under</i> (observation, censure), <i>from</i> (a tree), <i>into</i> (a pit, bad habits, etc.), <i>on or upon</i> (an enemy), <i>among</i> (thieves), <i>to or on</i> (the ground).
Embellished <i>with or by</i> (engravings).	<i>Familiar to, with.</i>
Emerge <i>from.</i>	<i>Favorable for, to.</i>
Employ <i>in, on, upon, about.</i>	<i>Favorite of, with.</i>
Emulous <i>of.</i>	<i>Fawn on, upon.</i>
Enamoured <i>of.</i>	<i>Feed on, upon.</i>
Encounter <i>with.</i>	<i>Fight with, against, for.</i>
Encouragement <i>to.</i>	<i>Filled with.</i>
Encroach <i>on, upon.</i>	<i>Followed by.</i>
Endeared <i>to.</i>	<i>Fond of.</i>
Endeavor <i>after.</i>	<i>Fondness for.</i>
Engage <i>in, with, for.</i>	<i>Forbear from.</i>
Engrave <i>on, in.</i>	<i>Foreign to, from.</i>
Enjoin <i>on, upon, to.</i>	<i>Formed of, from.</i>
Enrage <i>with, at, against.</i>	<i>Founded on or upon</i> (a basis).
Enrich <i>by, with.</i>	<i>Founded in</i> (truth).
Enter <i>into, in, on, or upon.</i>	<i>Free from, with.</i>
Entertain <i>by, with.</i>	<i>Friendly to, with.</i>
Entrance <i>on, upon, into.</i>	<i>Frightened at.</i>
Envious <i>of, against, at.</i>	<i>Frown at, upon.</i>
Environ <i>with.</i>	<i>Frugal of.</i>
Envy <i>at, of.</i>	<i>Fruitful in, of.</i>
Equal <i>to, with.</i>	<i>Full of.</i>
Equally <i>with.</i>	<i>Furnished with.</i>
Equivalent <i>to.</i>	<i>Give to.</i>
Escape <i>from</i> (sometimes <i>out of</i> ).	<i>Glad of, at.</i>
Espouse <i>to.</i>	<i>Glance at, upon.</i>
Estimated <i>at.</i>	<i>Glow with.</i>
Estranged <i>from.</i>	
Example <i>to, for.</i>	

Good <i>at, for, to, towards.</i>	Indispensable <i>to.</i>
Graduate <i>at, from, in</i> (the class).	Indulge <i>with</i> (a single thing), <i>in</i> (something habitual).
Graft <i>on, upon, in, into.</i>	Indulgent <i>to, of.</i>
Grapple <i>with.</i>	Infer <i>from.</i>
Grateful <i>to</i> (a person), <i>for</i> (a favor).	Inferior <i>to.</i>
Greedy <i>of, after.</i>	Influence <i>with, over, on.</i>
Grieve <i>at, for.</i>	Inform <i>of, about, concerning.</i>
Guilty <i>of.</i>	Initiate <i>into.</i>
Hanker <i>after, for.</i>	Inquire <i>of, for, after, about, concerning, into.</i>
Happen <i>to, on.</i>	Inquiry <i>into.</i>
Harass <i>by, with.</i>	Inroad <i>into.</i>
Hatred <i>to, of.</i>	Inseparable <i>from.</i>
Healed <i>of.</i>	Insert { <i>in, into.</i>
Hinder <i>from.</i>	Insight <i>into.</i>
Hiss <i>at.</i>	Insinuate <i>into, through, to.</i>
Hold <i>in, of, on.</i>	Insist <i>on, upon.</i>
Hunger <i>for, after.</i>	Inspection <i>into, over.</i>
Ignorant <i>of.</i>	Intent <i>on, upon.</i>
Ill <i>of.</i>	Interfere <i>with, in, between.</i>
Illustrated <i>by</i> (an artist), <i>with or by</i> (woodcuts).	Intermeddle <i>with.</i>
Immersed <i>in.</i>	Intersperse <i>among, through.</i>
Impatient <i>with</i> (a person), <i>at</i> (his conduct), <i>of</i> (restraint), <i>for</i> (something wanted), <i>under</i> (misfortune).	Intersperse <i>with.</i>
Impenetrable <i>by, to.</i>	Intervene <i>between.</i>
Impervious <i>to.</i>	Intimate <i>with.</i>
Impose <i>on or upon.</i>	Introduce <i>into</i> (a place), <i>to</i> (a person).
Impress <i>on or upon, with, by.</i>	Intrude <i>into</i> (a place), <i>on or upon</i> (a person).
Imprint <i>on or upon.</i>	Intrust <i>to, with.</i>
Inaccessible <i>to.</i>	Inure <i>to.</i>
Incapable <i>of.</i>	Invest <i>with.</i>
Incapacitate <i>by, from.</i>	Involve <i>in</i> (difficulties, obscurity).
Incensed <i>with, against.</i>	Irritated <i>by or against</i> (a person), <i>by</i> and sometimes <i>at</i> (an act).
Incentive <i>to.</i>	Issue <i>from, out of.</i>
Include <i>in.</i>	Jealous <i>of.</i>
Incompatible <i>with.</i>	Jeer <i>at.</i>
Incorporate <i>into</i> (to take into the body of a thing), <i>with</i> (to combine).	Join <i>to</i> (something greater), <i>with</i> (something equal).
Inconsistent <i>with.</i>	Killed <i>by</i> (an enemy), <i>with</i> (a sword, fatigue).
Inculcate <i>on, upon.</i>	Knock <i>at, on.</i>
Incumbent <i>on, upon.</i>	
Independent <i>of.</i>	
Indifferent <i>to.</i>	

<i>Know about, of, under</i> (the name of).	<i>Necessity for, of.</i>
<i>Laden with.</i>	<i>Need of.</i>
<i>Land at.</i>	<i>Neglectful of.</i>
<i>Laugh at.</i>	<i>Negotiate with.</i>
<i>Lean against</i> (a wall), <i>on or upon</i> (a staff), <i>to or towards.</i>	<i>Notice of.</i>
<i>Level with.</i>	<i>Obedient to.</i>
<i>Liberal of, in, to.</i>	<i>Object to.</i>
<i>Light from, down from, off.</i>	<i>Objection to, against.</i>
<i>Liken to.</i>	<i>Oblivious of.</i>
<i>Listen for</i> (a sound expected), <i>to</i> (a sound heard).	<i>Obnoxious to.</i>
<i>Live at</i> (a village, or foreign city), <i>in</i> (a city or country), <i>on</i> (the earth), <i>on or upon</i> (food).	<i>Observance of.</i>
<i>Loaded with.</i>	<i>Obtain from, of.</i>
<i>Long for, after.</i>	<i>Obtrude on, upon.</i>
<i>Look for</i> (something expected), <i>for</i> or <i>after</i> (something lost), <i>on or upon</i> (to regard, consider).	<i>Obvious to.</i>
<i>Look into, in.</i>	<i>Occasion for, of.</i>
<i>Lord over.</i>	<i>Occupy by, with, in.</i>
<i>Love of, for, to.</i>	<i>Offend against.</i>
<i>Make of, from, out of, with, for.</i>	<i>Offended with, by, at.</i>
<i>Marry to, with.</i>	<i>Offensive to.</i>
<i>Martyr for or to</i> (a cause), <i>to</i> (a disease).	<i>Offer to.</i>
<i>Mastery over, of.</i>	<i>Operate on.</i>
<i>Matter with.</i>	<i>Opinion on, about.</i>
<i>Meddle with, in.</i>	<i>Opportunity of, for.</i>
<i>Mediate between.</i>	<i>Opposite to.</i>
<i>Meditate on, upon.</i>	<i>Opposition to.</i>
<i>Meet with.</i>	<i>Originate in, from.</i>
<i>Militate against.</i>	<i>Overwhelm with, by, in.</i>
<i>Mindful of.</i>	<i>Parallel to, with.</i>
<i>Mingle with.</i>	<i>Parcel out.</i>
<i>Minister to.</i>	<i>Parley with.</i>
<i>Mistrustful of.</i>	<i>Part from, with.</i>
<i>Mix with, in.</i>	<i>Partake of.</i>
<i>Model after, on, in.</i>	<i>Partial to, sometimes towards.</i>
<i>Mortified with, at.</i>	<i>Partiality to, for.</i>
<i>Mourn for, over.</i>	<i>Participate in, sometimes of.</i>
<i>Name after, sometimes, from.</i>	<i>Patient of, with, toward, under.</i>
<i>Necessary to, for.</i>	<i>Pay for.</i>
	<i>Peculiar to.</i>
	<i>Pendent from.</i>
	<i>Penetrate into, within, to.</i>
	<i>Perish of, by, sometimes with.</i>
	<i>Persevere in.</i>
	<i>Pertain to.</i>
	<i>Pitch upon, on.</i>
	<i>Pity on.</i>
	<i>Play on, upon, with (at).</i>
	<i>Pleased with, at.</i>

Plunge <i>into</i> .	Quarrel <i>with</i> .
Possessed <i>of</i> , <i>with</i> , <i>by</i> .	Quarter <i>on</i> , <i>upon</i> .
Pounce <i>on</i> , <i>upon</i> .	Question <i>on</i> , <i>upon</i> , <i>by</i> .
Pour <i>on</i> , <i>upon</i> , <i>into</i> .	Rail <i>at</i> , <i>against</i> .
Pray <i>for</i> , <i>with</i> .	Read <i>in</i> , <i>out of</i> , <i>from</i> , <i>over</i> .
Predisposed <i>to</i> , <i>towards</i> .	Receive <i>of</i> , <i>from</i> .
Prefer <i>to</i> , <i>before</i> , <i>above</i> .	Recite <i>out of</i> , <i>from</i> .
Preferable <i>to</i> .	Reckon <i>on</i> , <i>upon</i> , <i>with</i> .
Preference <i>to</i> , <i>over</i> , <i>above</i> , <i>before</i> , <i>for</i> .	Recline <i>on</i> , <i>upon</i> .
Prefix <i>to</i> .	Reconcile <i>to</i> (to make friendly), <i>with</i> (to make consistent).
Prejudice <i>against</i> .	Recover <i>from</i> , sometimes <i>of</i> .
Prejudicial <i>to</i> .	Recreant <i>to</i> .
Prepare <i>for</i> .	Reduce <i>to</i> (a state), <i>under</i> (sub-jection).
Preserve <i>from</i> .	Refer <i>to</i> .
Present <i>to</i> , <i>with</i> .	Reflect <i>on</i> , <i>upon</i> .
Preside <i>over</i> .	Refrain <i>from</i> .
Press <i>on</i> , <i>upon</i> .	Regard <i>for</i> , <i>to</i> .
Presume <i>on</i> , <i>upon</i> .	Regret <i>for</i> .
Pretend <i>to</i> .	Rejoice at (events), <i>in</i> (personal qualities, etc.).
Prevail <i>on</i> or <i>upon</i> , <i>with</i> (to persuade), <i>over</i> or <i>against</i> (to overcome).	Relate <i>to</i> .
Prevent <i>from</i> .	Release <i>from</i> .
Previous <i>to</i> .	Relieve <i>from</i> , <i>of</i> .
Prey <i>on</i> , <i>upon</i> .	Relish <i>for</i> , <i>of</i> .
Prior <i>to</i> .	Rely <i>on</i> , <i>upon</i> (not <i>in</i> ).
Productive <i>of</i> .	Remain <i>in</i> , <i>at</i> .
Profit <i>by</i> .	Remark <i>upon</i> or <i>on</i> .
Profitable <i>to</i> , <i>for</i> .	Remedy <i>for</i> , <i>against</i> .
Prohibit <i>from</i> .	Remit <i>to</i> .
Prolific <i>of</i> .	Remonstrate <i>with</i> (a person), <i>against</i> (a proceeding).
Prone <i>to</i> .	Remove <i>from</i> .
Pronounce <i>against</i> (a person), <i>on</i> (a thing).	Repeat (a passage) <i>of</i> , <i>from</i> , <i>out of</i> .
Proper <i>to</i> .	Repent <i>of</i> .
Proportion <i>to</i> .	Repine <i>at</i> .
Propose <i>to</i> .	Replete <i>with</i> .
Protect others <i>from</i> , <i>ourselves</i> <i>against</i> .	Repose <i>on</i> , <i>upon</i> .
Protest <i>against</i> .	Reproach <i>with</i> , <i>for</i> .
Proud <i>of</i> .	Repugnant <i>to</i> .
Provide <i>with</i> , <i>for</i> , <i>against</i> .	Requisite <i>for</i> .
Punish <i>with</i> , <i>by</i> , <i>for</i> .	Research <i>into</i> .
Purge <i>from</i> , <i>of</i> .	Resemblance <i>to</i> .
Pursuance <i>of</i> .	Reside <i>at</i> , <i>in</i> .
Pursuant <i>to</i> .	Resolve <i>on</i> , <i>upon</i> .
Put <i>into</i> , <i>in</i> .	Respect <i>for</i> , <i>to</i> .

Rest <i>in, at, on, upon.</i>	Speak to (an audience), <i>to or with</i> (a person), <i>on or about</i> (a subject).
Restore <i>to.</i>	Stay <i>in, at, with.</i>
Restrain <i>from, of.</i>	Stick to, <i>by.</i>
Retire <i>from, to.</i>	Strip of.
Return <i>to.</i>	Strive <i>with or against</i> (a person), <i>for</i> (an object).
Reward <i>with, by, for.</i>	Subject to.
Rich <i>in.</i>	Submissive to.
Rid <i>of.</i>	Submit to.
Rob <i>of.</i>	Substitute <i>for.</i>
Rove <i>about, over.</i>	Subtract <i>from.</i>
Rub <i>against.</i>	Sufficient <i>for.</i>
Rule <i>over.</i>	Suitable <i>to, for.</i>
Rush <i>against, on, upon.</i>	Surprised <i>at, by, with.</i>
Sail <i>for, to.</i>	Surround <i>by, with.</i>
Sated <i>with.</i>	Suspected <i>of, by.</i>
Satiate <i>with.</i>	Swerve <i>from.</i>
Satisfy <i>with.</i>	Sympathize <i>with</i> (a person), <i>in one's sorrow.</i>
Saturate <i>with.</i>	Sympathy <i>with, for, between.</i>
Save <i>from.</i>	Taste <i>of</i> (a thing possessed), <i>for</i> (a thing desired or relished).
Search <i>for or after</i> (a person), <i>into</i> (particulars), <i>out</i> (the truth).	Tax <i>with, for.</i>
Seek <i>for, after, to.</i>	Tend to, <i>towards.</i>
Secure <i>from, of, against.</i>	Thankful <i>for.</i>
Seize <i>on, upon.</i>	Thick <i>with.</i>
Seized <i>by</i> (an enemy), <i>with</i> (an illness).	Think <i>of, about, on.</i>
Sell <i>for, by</i> auction (in England), <i>at</i> auction (in the United States).	Thirst <i>for, after.</i>
Send <i>to, for.</i>	Threaten <i>by, with.</i>
Sensible <i>of.</i>	Tire <i>with, of, by.</i>
Share <i>in, of.</i>	Touch <i>at, on, upon.</i>
Sick <i>of, with.</i>	Translate <i>from, out of, into.</i>
Significant <i>of.</i>	Transmit <i>to.</i>
Similar <i>to.</i>	Treat <i>of</i> (v. i.) a subject.
Similarity <i>to, between, of.</i>	Triumph <i>over.</i>
Sink <i>into, in, beneath.</i>	Troublesome <i>to.</i>
Sit <i>on, upon, in.</i>	True <i>to.</i>
Situated <i>on</i> (this side), <i>in</i> (Main Street).	Trust <i>in, to.</i>
Skilful <i>in, at.</i>	Unison <i>with.</i>
Smile <i>at, on, upon.</i>	Unite <i>to, with, in, by.</i>
Snap <i>at.</i>	Unworthy <i>of.</i>
Snatch <i>at.</i>	Useful <i>for, to.</i>
Sneer <i>at.</i>	Value <i>on, upon.</i>
Solicitous <i>about, for.</i>	Variance <i>with.</i>
Sorry <i>for.</i>	Versed <i>in.</i>

Vest <i>in</i> (a person), <i>with</i> (a thing).	Weep <i>at</i> , <i>for</i> .
Vexed <i>with</i> , <i>at</i> .	Witness <i>of</i> .
View <i>of</i> , <i>to</i> .	Worthy <i>of</i> .
Void <i>of</i> .	Write <i>from</i> (a place), <i>down</i> , <i>out</i> .
Wait <i>on</i> , <i>upon</i> , <i>for</i> , <i>at</i> .	Yearn <i>for</i> , <i>after</i> , <i>towards</i> .
Want <i>of</i> , <i>with</i> .	Yield <i>to</i> .
Weary <i>of</i> .	Yoke <i>with</i> .
	Zealous <i>for</i> , <i>in</i> .

**269. Let the tenses of the same sentence or paragraph be consistent, and in case of sequence let this be logical.**

*Original*.—"Montcalm suddenly collects a force of eight thousand men, crossed Lake George, and laid siege to Ft. William Henry."

*Improved*.—Montcalm suddenly collects a force of eight thousand men, crosses Lake George, and lays siege to Ft. William Henry.

**270. Avoid omitting the relative pronoun as an introduction to a relative clause.** While this omission is sometimes allowable, it is more frequently a mark of slovenliness.

*Original*.—"Whittier's poetry illustrates the wealth of beauty an observant mind may find in familiar ground."

*Improved*.—Whittier's poetry illustrates the wealth of beauty that an observant mind may find in familiar ground.

**271. Avoid the use of a possessive as the antecedent of a relative.**

*Original*.—"He was sent on an errand to his uncle's, who lived about three miles away."

*Improved*.—He was sent on an errand to the home of his uncle, who lived about three miles away.

**272. Avoid using a plural verb with such a word as "each," "every," etc., as an antecedent.**

*Original*.—"It will not deprive any one of rights that they already possess."

*Improved*.—It will not deprive any one of rights that he already possesses.

**273. Avoid using a plural pronoun in referring to such words as "each," "every," "one," etc.**

*Original*.—"Under such circumstances, one is warranted in looking only to their own interests."

*Improved*.—Under such circumstances one is warranted in looking only to his own interests.

**273a. Avoid using a substantive immediately after a relative referring to the same person or thing.**

**EXERCISES IN PURITY.**

1. "Scarcely an explosion occurs in England of (268) which the dynamite is not found to have been manufactured in America."
2. "It is difficult to (242) readily distinguish between the different shades."
3. "The plot of the story is easily seen through." (236.)
4. "One may thus arrive at a higher appreciation of the beauties of nature and eventually discover themselves (273) to be not wholly wanting in the aesthetic."
5. "The floor is nicely sanded, a garland (269) hung in the window, and a picture of the poet is painted over the door."
6. "Provisions and clothing can thus be bought much cheaper (258) than when money is scarce."
7. "He has written articles pervaded by (268) humor of the most curious kind."
8. "The study of science and the law (241) was thus greatly encouraged."
9. "He became conversant in (268) many tongues."
10. "Women are apt to mix things, and some things will not mix." (254.)
11. "She lives in our midst, (266) where you may find her any day if you wish."
12. "It is safe to judge a person by their (273) occupations and intimate friends."
13. "Through his influence as an ex-prisoner (233) at the Bastile, Dr. Monette saves him."
14. "The sun shining down on his snowy locks, and his pitiable wreck (241 and 266) in mental vigor, brings tears to our eyes."
15. "After the necessary arrangements, we went aboard (236) the train."

16. "If, therefore, the Salvation Army does any good which is not overbalanced by the harm done, their (247) mission is a success."

17. "The village lies in a valley, surrounded by mountains, covered with forests or by (268) green meadows."

18. "When sufficiently burnt (253) the oven is allowed to cool down."

19. "Children show a more democratic spirit than when grown." (241.)

20. "By our silence in the matter we upheld (252) the deed and paved the way for like deeds in the future."

21. "When he had consulted with his wife and (269) built the gallows, he went to the king."

22. "In India, where formerly were (247) a people of honor and integrity, a people of nobility, now are (247) a people of dishonesty and corruption."

23. "Among the characters, the first in beauty, love, and nobleness (262) of soul is Lucile."

24. "Have the Crusades been (252) beneficial?"

25. "With a decrease in poverty and crime would come an increase of (268) happiness."

26. "Without books and newspapers we should have no idea of what was going on (236) outside of our own village."

27. "Although the tone of our papers is not what it should be, yet are they (241) not civilizing and educating in their influence?"

28. "Milton perhaps exerted (252) more influence than any other writer in our language."

29. "Just as his appearance was noble, so was (248) his life and character."

30. "In his trip around the world, General Grant has been (252) treated with universal honor and respect."

31. "He was so enthusiastic that he naturally went where he could work ahead the fastest." (236 and 258.)
32. "Let us view some of the scenes from (268) his past life."
33. "But in a monarch (233) form of government the reverse is the case."
34. "With this comparison of (268) the two governments, I will proceed to discuss the question."
35. "After about three years he returns, and finding that Agnes Wickfield had (269) really devoted her life to him he marries her."
36. "The temptation to run a toll-gate seems to be irresistible to a bicyclist." (233 and 262.)
37. "Working side by side in our midst, (266) these two powers are checking the encroachments of vice."
38. "I could hear the rattle of musketry, and the shouts of the victorious Frenchmen as they drive (269) Abercrombie's regulars from the field. Again I saw the gallant Montcalm turning his boat-prows toward the north as he is (269) driven from this cherished port."
39. "He is a stately man of medium height, (241) possessing a stern countenance and a haughty bearing."
40. "Unestimable (233) is the good realized by the thousands who have read this book."
41. "The English government taxed the colonies and sent forth their (247) arguments for so doing."
42. "We were content to sit here awhile and admire (241) our surroundings and to pick some ferns growing in the crevices of the rocks."
43. "He succeeded in enthusing (233 and 262) the whole company."
44. "The house-dog laid (254) outspread before the fire."

45. "On the north is Canada, on the south is Mexico, neither of which are (272) actively aggressive."

46. "And is this end to be gained by running men down (236) in every possible manner?"

47. "Our friend had noticed from the steamer the many vineyards, and (241) that the steep bank frequently disclosed deep ravines."

48. "Carton also loves Lucy Manette, but, conscious of his dissolute life, he never (252) pressed his suit."

49. "Darnay suddenly leaves for Paris to rescue a former servant who is in danger of (268) his life."

50. "Hawkeye, with his Mohican friends, start (250) in pursuit and trace (250) them to a Huron village."

51. "If a person is seeking to rest up, (236) I know of no better place than the South Woods."

52. "We resolved that we would either go on some other day than Saturday, or, if we did go on Saturday, to stay (241) over Sunday."

53. "It was to this uncouth man that the nation looked for (268) a leader in the hour of its most extreme trial."

54. "It overlooks an undulating plain carpeted by (268) a delicate covering of green."

55. "But it will be allowed that human organizations will be (269 and 256) subject to the weaknesses of humanity."

56. "The strong opposition to secret fraternities for many years prevalent with (268) college professors, has now abated."

57. "The author seems to pay little regard for (268) the order of events."

58. "The news of his sudden death recall (244) these occasions with great vividness."

59. "They saw nothing but the gray rocks, lit (253) up, occasionally, by a flash of lightning."

60. "His father was a true blue (237) Revolution (244) soldier and his mother a sincere Christian."

61. "The steeple's top is surmounted by a golden ball." (266.)

62. "They are ignorant and addicted to vulgarity and drink." (241.)

63. "Coming thus in contact with leaders of (268) vice, they naturally select them as leaders."

64. "According to the customs of slavery, he became a slave after (268) the rank of his mother."

65. "The overseers were somewhat alarmed at (268) him because he was such a stubborn child."

66. "He has, in the same breath, (242) been called kind and cruel, enlightened and a barbarian." (241.)

67. "Many suppose that Mr. Seward was the controlling power in the administration. This was (256) not so."

68. "His success was the result that would be (269) obtained when great ambition and perseverance unite with strict integrity."

69. "He endeavored to enjoy the excitement of pleasure and yet have left (236) none of its vices and evil effects."

70. "The most (244 and 257) ordinary method of mining is by a shaft."

71. "And from all these lands there comes (244) not the educated and refined, but in most cases the ignorant and degraded."

72. "It might (269) truly be said that the necessity of any public measure implies its justice."

73. "These stories are redeemed from being flashy border romances by the author's ability to so (242) portray character as to excite the reader's interest and admiration."

74. "In contrast to (268) these two, stands Mr. Moxon, the minister of the village."

75. "In his aimless, unaccomplishing, (233) dreaming life we are not interested."

76. "She was surrounded in (268) a society where morals and principles were not of the highest order."

77. "He never thought that the world is (269) growing worse. He never sighed that times are (269) not as good as when he was young."

78. "A friend once asked him why there was (244) so many pins in his map of the world."

79. "His ability to logically and carefully (242) separate truth from error shows his well-disciplined mind."

80. "Enough has been said to show how it affects the individual, and that that influence is wholly evil." (241.)

81. "At noon he left home for a distant field, but becoming weary with walking he rests (269) upon the trunk of a fallen tree."

82. "The true biographer will, for the most part, confine himself to the deeds of the biographized." (233.)

83. "Our colored companion having bought a few peanuts, with evident enjoyment eat (244) even the shells."

84. "He always avoids those positions in which his freedom of will and action are (248 and 269) restricted."

85. "This would be true if able men are (251 and 269) nominated, as they probably would be."

86. "His talents were made effective by extraordinary laboriousness, (233) and great capacity of application."

87. "Does every one heed the minister's words? It is evident to every one that they (273) do not."

88. "I have proven (262) that, in (268) a literary and professional point of view, the stage holds its own with the other professions."

89. "They must not be regarded as the work of a man well brought up, (236) well educated, and well read."

90. "At times we were obliged to stoop (254) our heads

down to avoid being injured by the branches of trees. Yet even this discomfort did not damp (244) our ardor."

91. "Next to her is Anne, delicate and gentle. Her sphere was (269) the garden."

92. "Those who do manage to get here always look tired out (236) all day."

93. "The princess succeeds in liberating Pentaur, who had (269) been imprisoned by the conspirators."

94. "But while these changes had been taking place in the curriculums (244 and Chap. II., Part I.) of our leading colleges, there has been an increasing demand for a special course."

95. "England has been shaken from (268) her very foundations by this party spirit."

96. "She is much above the medium height, with a form that excites the admiration of artists; her every movement was (269) with willowy grace."

97. "But that a woman of masculine intellect, a will of iron, (241) and holding the position of an heiress, should fall in love with a weak, vacillating man is remarkable."

98. "Her tutor had shaped and moulded her mind to (268) his pleasure."

99. "The question arises whether the multiplication of privileges do (248) not tend to weaken the pioneer spirit."

100. "He was chosen, with two others, to conciliate (254) with Charles at Lucca."

101. "Savonarola replied (254) by letter his humble desire to comply with the request of the pope."

102. "But when the appointed day arrived they cowardly (258) withdrew."

103. "The present telegraph lines are at the mercy of a few monopolists, who control its (244) vast interests for their own personal gain."

104. "We have in polygamy an unnatural evil born in our midst." (266.)

105. "Right here in our midst (266) is a glaring evil."
106. "The Mormons are putting missionaries in (268) the southern part of the Union to work among negroes."
107. "We need men who are willing to cast their vote (244) for men of character, regardless of party affiliations."
108. "He is restored to his kingdom, and Ivanhoe and Rowena were betrothed, (269) thereby coming into royal favor."
109. "His ears reminded one of saucers, and, to crown all, they were ornamented by (268) gold rings."
110. "Clear to (237) the top of the mountain, strips of woodland are interspersed with cultivated fields."
111. "They met at a corner grocery, to which the lawyer had come to get some crackers for his dinner, and was eating (241) these while the grocer went across the street."
112. "The history of noted horse-thieves are (248) also read, and are (248) familiar to the public."
113. "A doctor's office and a dwelling only a few doors from it have been converted to (268) saloons."
114. "He is a glutton, (241) lazy, and loves his bottle."
115. "Suppose a parent were to send a boy in (268) the street to become a loafer."
116. "We must not waste time on that which injures us full (258) as much as it benefits."
117. "There was no monotony to (268) us during the entire summer."
118. "These flowers are thought to have been introduced in (268) these places by the Indians."
119. "The realization of these possibilities depend, (248) he says, upon certain conditions."
120. "The results of religious effort among the really ignorant classes will not bear comparison to (268) the results of such efforts among the learned."

121. "His eloquence gathered about him the greatest of the nobility and of science." (241.)
122. "How came these fall (244) back so far from Lake Ontario? What mighty agency has separated these banks?"
123. "They passed their more (244 and 257) leisure hours together in philosophical discussion."
124. "It stands out in striking contrast to (268) the shallowness of fashionable society."
125. "We must consider the proportion of our coast line with (268) that of Europe."
126. "And while he watched, there suddenly appears (269) a light in the church-tower."
127. "The smooth waters of the river are dotted here and there by (268) steamers."
128. "Brought up (237) amid the wilds of an unbroken forest, he certainly displayed remarkable acquirements."
129. "His style of writing was such as to enable the people to (342) clearly understand his aim."
130. "He was thus enabled to bear anxieties under which a weaker man would sink." (269.)
131. "The character of the people represented are (248), such as only a great master of fiction like Black would have imagined."
132. "Although lecturing every one on their (273) follies, he is, nevertheless, a true friend."
133. "The land around the lake is unfertile, growing up (237) mostly to berry bushes."
134. "It is instructing, (233 and 265) exciting, and a true portraiture of American character."
135. "The hole was meant to be covered by the bridge that we saw ahead, and which was (269) washed away by the flood."
136. "The time was now fast approaching in (268) which this event usually took place."

137. "In the evening, long lines of street lamps may be seen that seem like one grand torchlight parade escorting their (244) leader to the White House."

138. "These rooms are generally occupied by the more quiet (258) inclined of the travelling public."

139. "Patience, tact, and a brain fertile for (268) expedients, are necessary to unravel these knotty questions."

140. "There is much agitation over the impracticable character of the instruction of (268) our public schools."

## CHAPTER V.

## PROPRIETY.

THE term "Propriety" has in rhetoric little, if any, technical meaning. It requires, simply, that only such forms of expression be used as are appropriate to the subject and to the circumstances generally. Some of the most common violations of this requirement arise from the fact of the superior force that often belongs, or seems to belong, to a coarse expression. Many of the demands of propriety are identical with those of precision.

## SUGGESTIONS.

**274. Avoid coarse expressions.** That such expressions are sometimes very forcible, cannot be denied; but the writer who cannot be forcible without being coarse confesses to a serious weakness both in style and in thought.

*Original.*—"The motives of the prosecutor in the case were simply damnable."

*Improved.*—The motives of the prosecutor in this case were simply villainous.

**275. Avoid slang.** Some slang expressions would come under the first suggestion, while others would not. The apparently superior force and point of slang terms is generally unreal; it results from the fact that less mental effort is required to employ such a term than to select the right word for the place. It is easier, for example, to say that a thing is "boss" than to decide between such terms as "admirable," "charming," etc. Most slang is the result either of mental laziness or of a desire to be funny.

*Original.*—Our first day in the woods was spent in slicking up around the camp."

*Improved.*—Our first day in the woods was spent in improving the appearance of our camp.

**276.** *Avoid using "technical slang," unless addressing only those among whom it has arisen.* Even here, its use is questionable. To every occupation, whether work or play, belong certain words used in that occupation out of their regular sense. In addressing general readers such terms are out of place.

*Original.*—"By an amazing amount of cribbing, he succeeded in passing up, and so secured his sheepskin."

*Improved.*—By an amazing amount of cheating, he succeeded in passing his examinations, and so secured his diploma.

**277.** *Avoid literal statement directly after metaphor, especially in the same sentence.* This is but one form of the error mentioned in (218) under Precision.

*Original.*—"He was the lion of the evening and the guest of the Earl."

*Improved.*—Being the guest of the Earl, he attracted great attention throughout the evening.

**278.** *Avoid the use of figurative language in treating of a prosaic subject.* This is a form of bombast.

*Original.*—"The tax-collector makes his demands with all the assurance of a Hercules."

*Improved.*—The tax-collector makes his demands with the fullest assurance that they cannot be refused.

**279.** *Use words according to their idiom.* Words often gain a particular meaning by being constantly coupled with certain other words. Bardeen quotes the following story of the struggles of a foreigner with English idiom:

"I begin to understand your language better," said my French friend, Mr. Dubois, to me, "but your verbs trouble me still; you mix them up so with prepositions."

"I am sorry you find them troublesome," was all I could say.

"I saw your friend, Mrs. Murkeson, just now," he continued. "She says she intends to break down housekeeping; am I right there?"

"Break up housekeeping, she must have said."

"Oh yes, I remember—break up housekeeping."

"Why does she do that?" I asked.

"Because her health is broken into."

"Broken down."

"Broken down!—oh yes. And, indeed, since the small-pox has broken up in our city——"

"Broken out."

"She thinks she will leave it for a few weeks."

"Will she leave the house alone?"

"No, she is afraid it will be broken—broken—how do I say that?"

"Broken into."

"Certainly, it is what I meant to say."

"Is her son to be married soon?"

"No, that engagement is broken—broken——"

"Broken off."

"Yes, broken off."

"Ah, I had not heard of that."

"She is very sorry about it. Her son only broke the news down to her last week. Am I right? I am anxious to speak English well."

"He merely broke the news; no preposition this time."

"It is hard to understand. That young man, her son, is a fine young fellow—a breaker, I think."

"A breaker, and a very fine young fellow. Good-day."

So much for the verb "to break."

*Original.*—"By his literary efforts he has secured great celebrity."

*Improved.*—"By his literary efforts he has gained great celebrity."

**280.** *Avoid "patch-work."* By this is meant the too common practice of interlarding one's composition with fragmentary quotations, whether poetic or prose. Such a practice reminds the sensible reader of the fable of the daw in peacock's feathers.

*Original.*—"When the babbling brook has been released from winter's icy chain, I love to wander, on the verge of dewy eve, along its banks."

*Improved.*—In the early spring I love to wander at sunset along the banks of some babbling brook.

**281.** *Avoid the use of "we" for "I" except when writing in the name of a number of persons, or including the reader as a companion.* The exception, of course, warrants the "editorial we." The confusion is commonly seen where, in the same paragraph, the "we" is applied successively to several persons and to the writer alone.

*Original.*—"When we arrive at such a state of civilization that there are no more murders, then we may repeal this law. We hold that every penalty should be commensurate with the crime."

*Improved.*—I hold that every penalty should be commensurate with the crime.

**282. Avoid poetic inversions.**

*Original.*—“As the valley of the Salt Lake offered every inducement, the Mormons determined there to stay.”

*Improved.*—As the valley of the Salt Lake offered every inducement, the Mormons determined to stay there.

**283. Avoid poetic elisions.**

*Original.*—“His death cast a gloom o'er the whole nation.”

*Improved.*—His death cast a gloom over the whole nation.

**284. Avoid poetic archaisms.**

*Original.*—“Even the sin-distorted creatures of vice oftentimes revere a holy man.”

*Improved.*—Even the sin-distorted creatures of vice often revere a holy man.

**285. Do not confuse metaphor.**

*Original.*—“We cannot expect to reach the desired haven on downy beds of ease.”

*Improved.*—We cannot expect to reach the desired haven without sailing through some stormy seas.

**286. Avoid the use of metaphor that is incongruous with the subject.** One writer tells of a clergyman who prayed that God would be “a rock to them that are afar off upon the sea.”

**286a. Avoid personalities.**

**EXERCISES IN PROPRIETY.**

1. “We may sit beneath the trees that were wont (284) to shade them, and listen as they used.” (283.)

2. “How pleasant it is to wander on the verge of dewy eve (280) along some quiet valley!”

3. “And sometimes will unbidden start (282) the mingled tear of joy and sadness.”

4. “On this ridge a score of men might have been seen digging as if for hid (284) treasure.”

5. “Tho’ (283) she might now become the mother of kings, she could ne’er become the queen of England.”

6. “In 1795 a German, named Wolf, put out (276) a work in which he denied the authenticity of the Homeric poems.”

7. "My victim was entrapped by my eloquence, and there was no let-up (275) until his name was on my subscription-list."

8. "We (281) simply mention these as representatives of great classes. We look upon Demosthenes and Plato as almost more than mortal."

9. "Mr. M. was quite ill for a few days, but I was around (275) as if nothing had happened."

10. "All present told (283) the annoyance that they had experienced from this source."

11. "Though we (281) have no means of proving our (281) statement, we readily agree that the lower animals have not certain powers."

12. "If the holiday were on Monday, the student would be urged on by visions of immediate flunking (275) next day."

13. "But when I reflect upon the influence of a mother, withal (284) of a pure, educated, and Christian woman, I no longer doubt."

14. "The theatre is run (275) because it pays."

15. "The raging tempest ceases not (282) until the throbings of once happy hearts are hushed in the silence of death."

16. "Weary of the world, he sought seclusion and solitude in this isle." (284.)

17. "The news of his death resounded with a wail of sorrow o'er (283) all England."

18. "His countenance assumed a fierce and vengeful (284) look."

19. "The spirit of rivalry is not alway (284) to be frowned upon."

20. "'I have no home,' said he, 'no parents have I, (282) no friends except a few news-boys.'"

21. "The three months have passed, and Shylock is wild (275) for the fulfilment of the bond."

22. "One reason for seeking office is the opportunity it affords of getting in with (275) a certain ring of politicians."

23. "From young manhood much time and thought had he given (282) to the condition of his church."

24. "Sorrow does but (282 and 284) soften the heart, rendering the memory of young affections the more vivid and lasting."

25. "Ever and anon (284) he wrings his hands in anguish, and moans in agony."

26. "The book has no distinctive style, as have most of our great English authors." (277).

## CHAPTER VI.

## UNITY.

UNITY requires that the sentence shall possess but one fundamental idea. That is, that "every part shall be subservient to one principal affirmation." "A sentence is not," says Kellogg, "a bag to be stuffed with miscellaneous matter. It is rather a picture aiming to present a single object with or without accessories." This requisite of good style can doubtless best be defined by giving, in order, what are known as "Blair's four laws of unity." They are:—

**287. In the course of the same sentence, do not shift the scene.**

*Original.*—"It was a time when the Quakers were despised in England, and the year 1825 is to be remembered for its financial embarrassments."

*Improved.*—It was a time when Quakers were despised in England, and a time of financial as well as religious disturbance. The year 1825 is to be remembered for its pecuniary embarrassments.

**288. Avoid crowding into one sentence heterogeneous ideas.**

*Original.*—"Her mother came of a burgher family, and she was strong and energetic in her character, strict and even harsh in her discipline, and firm in her devotion to what she believed to be right."

*Improved.*—His mother came of a burgher family. She was strong and energetic in her character, strict and even harsh in her discipline, and firm in her devotion to what she believed to be right.

**289. Avoid an excess of parenthetical clauses.**

*Original.*—"People in affluent circumstances often, and it is the rule rather than the exception, forget the poor about them."

*Improved.*—It is the rule rather than the exception for people in affluent circumstances to forget the poor about them.

**290. Do not add members after a full and perfect close.** This principle has been given, substantially, under Force. The demands of force and of unity are here identical.

*Original.*—“At the table we met a young English officer of fine conversational powers, who lost his life a few weeks later in the Soudan.”

*Improved.*—At the table we met a young English officer of fine conversational powers. We have since learned that he lost his life, a few weeks later, in the Soudan.

#### FURTHER SUGGESTIONS.

**291. Connect clauses and sentences smoothly.** A series of short, disconnected sentences seriously violates both unity and euphony.

*Original.*—“Thomas De Quincey was the son of an English merchant. Thomas was educated at Oxford. When about fifteen years of age he made his way to London.”

*Improved.*—Thomas De Quincey, the son of an English merchant, was educated at Oxford until his fifteenth year, when he made his way to London.

**292. Avoid the insertion of relative clauses into those already relative.** This is but a corollary to Blair’s third law.

*Original.*—“The march of the Greeks was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish.”

*Improved.*—The march of the Greeks was through an uncultivated country. Its savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish.

#### EXERCISES IN UNITY.

1. “She is to wed Lord Earnsdiff, whose father the dwarf had killed many years before. (291.) As the young people love each other devotedly this is a pleasing end to their trials.”

2. “We have heard of married women taking the lead

in political meetings. What must the home life of such a woman be?" (291.)

3. "A little mountain stream gushes down the rocks. (291.) You catch a glimpse of a cascade as it comes tumbling through a defile."

4. "The article entitled 'Toinette' describes the 'horse-penning' on the islands off the coast of Maryland and Virginia (288), and on this occasion the little maid, Toinette, wanders off in the deep grass and is lost."

5. "Yolande goes off alone bravely to rescue her mother. (291.) She shows her energy and beauty of character in curing her mother of the accursed habit."

6. "Main Street is very long and (288) extends east and forms the main street of another village."

7. "The Bible is justly considered the highest rule of morality. Our best laws may be traced to its influence. Its code of morals is the fullest and purest that the world has ever seen." (291.)

8. "I took a small skiff and rowed across the lake. After returning we went back to the railroad. During our progress we passed several camps of Italians." (291.)

9. "She had a well-trained intellect, and was admirably fitted to supply the deficiencies in the management of others and to forget any wrong that had been done, and she used her influence to do much good." (288.)

10. "To the geologist is offered an excellent opportunity to work in the rocks of the corniferous period. Here the botanist can find a wide variety of vegetation." (291.)

11. "At the other side, gradually rises a far stretching hill, on the top of which stands a small house, with a very large red barn. Over the summit of the hill project the tree tops." (291.)

12. "Rowena, the ward of Cedric the Saxon, was tall, fair, and commanding in figure. (291.) She was as proud as she was beautiful."

13. "It was quite late when our work was completed. (291.) Our supper was quickly prepared, however, and we were soon sleeping soundly."

14. "Two of their leaders were taken prisoners and met with a violent death at the hands of a mob. (291.) The remnant of their party went to Utah."

15. "The water pours from these, and dodges here and there in its rocky channel. (291.) It eddies under an old stump."

16. "The scene of this novel is laid on the verge of the Highlands of Scotland, within forty miles of Glasgow, a commercial city which has a university." (288.)

17. "When seven years old, he was given some coppers; childlike, he was immediately seized with a desire to spend them; he accordingly set out for a toy-shop; on the way he met one of his mates." (291.)

18. "At this time Sherman made his famous march to the sea. (291.) Grant himself started for Richmond. (291.) But he was not very successful. (291.) It was slow work, and the people were in a hurry."

19. "Peggotty is the faithful servant of Mrs. Copperfield (291); after that lady's death Peggotty marries Barkis the stage driver."

20. "After the heathen become christianized a change begins in their homes, and the number of Chinese noblemen is growing." (288.)

## CHAPTER VII.

## EUPHONY.

EUPHONY requires that words be so selected and arranged as to please the ear. It is the most æsthetic, as Precision is the most scientific, element of good style. Given the other requisites in a fair degree, it is this that makes a composition classic. Precision, Purity, and Propriety cut out the block of language; Clearness, Force, and Unity decide its shape; but Euphony gives to it that which makes it a thing of beauty for all the ages. Even the writer of the least musical taste will recall expressions and passages that have become immortal by their euphony alone. For example: "The old man eloquent;" "The old man of the mountain;" "Patience on a monument;" "The light fantastic toe." Or much longer passages; as this from the "Old Curiosity Shop," which can be scanned with hardly a break:—

"She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death. Her couch was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favor. 'When I die, put near me something that has loved the light, and had the sky above it always.' Those were her words. She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever.

"Oh! it is hard to take to heart the lesson that such deaths will teach; but let no man reject it, for it is one that all must learn, and is a mighty, universal Truth. When Death strikes down the innocent and young, for every fragile form from which he lets the panting spirit free, a hundred virtues rise, in shapes of mercy, charity, and love, to walk the world and bless it. Of

every tear that sorrowing mortals shed on such green graves, some good is born, some gentler nature comes. In the Destroyer's steps there spring up bright creations that defy his power, and his dark path becomes a way of light to Heaven."

For further striking illustrations see George Eliot's "Mill on the Floss," and her other works.

#### SUGGESTIONS.

**293. Avoid repeating in the same clause, sentence, or connected group of sentences, any word or prominent syllable, unless the repetition is necessary to give force or clearness.** This principle is often abused by being carried to an extreme.

*Original.*—"If other grain had been planted instead, the grain would have been greatly increased."

*Improved.*—If other grain had been planted instead, the crop would have been greatly increased.

**294. Prefer euphonious words, where they are equally admissible on other grounds.**

*Original.*—"He fetched the water every morning from the spring."

*Improved.*—He brought the water every morning from the spring.

**295. Avoid words and combinations of words involving a cumulation of consonants.** This principle is not to be understood as forbidding alliteration, and is but one phase of the last principle.

*Original.*—"The fifth speaker next took the stand and startled the audience by his strong statements."

*Improved.*—Speaker number five now took the stand, and made assertions so forcible as to startle the audience.

**296. Arrange words and clauses euphoniously, so far as this can be done without violating other requisites.** In this respect, the demands of force and of euphony are generally identical.

*Original.*—"Let only those who excel teach, and those who have written well censure."

*Improved.*—Let only those teach who excel, and let only those censure who have written well.

**297. Avoid words and combinations in which there is a**

*clash of vowels.* The common New England provincialism seen in such expressions as "the idear of," etc., illustrates the value of this principle.

*Original.*—"The idea of a union of the islands, you used to say, was absurd."

*Improved.*—You once declared the union of the islands to be an absurd idea."

**298. Avoid a succession of unaccented syllables.**

*Original.*—"Absoluteness is an infrequent characteristic of modern rulers."

*Improved.*—Modern rulers seldom attempt to be absolute.

**299. Avoid a very long series of monosyllables.**

*Original.*—"And yet time has not made one change in the kind old face."

*Improved.*—And yet time has not made a single change in the kind old face.

**300. Avoid a succession of similar word-endings.**

*Original.*—"The descent was comparatively easily and quickly made."

*Improved.*—The descent was made with comparative ease and quickness.

**301. Sound may be adapted to sense in certain cases, and excellence in making such adaptations indicates high poetic ability. Among these cases are the following:—**

*(a) Where sounds are the subject-matter.*

"I love the language, that soft bastard Latin,  
Which melts like kisses from a female mouth,  
And sounds as if it should be writ on satin,  
With syllables that breathe of the sweet South,  
And gentle liquids gliding all so pat in,  
That not a single accent seems uncouth,  
Like our harsh northern, whistling, grunting, guttural,  
Which we're obliged to hiss, and spit and sputter all."

—BYRON.

*(b) Where motion is the subject-matter.*

"Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!"—ALLINGHAM.

(c) *Where size is the subject-matter.*

“ Oh! then, I see, queen Mab hath been with you.  
 She is the fairies' midwife; and she comes  
 In shape no bigger than an agate-stone  
 On the fore-finger of an alderman,  
 Drawn with a team of little atomies  
 Over men's noses as they lie asleep:  
 Her wagon-spokes made of long spinners' legs;  
 The cover, of the wings of grasshoppers;  
 The traces, of the smallest spider's web;  
 The collars, of the moonshine's watery beams:  
 Her whip, of cricket's bone; the lash, of film:  
 Her wagoner, a small gray-coated gnat,  
 Not half so big as a round little worm  
 Pick'd from the lazy finger of a milkmaid.  
 Her chariot is an empty hazel-nut,  
 Made by the joiner squirrel, or old grub,  
 Time out of mind the fairies' coach-makers,  
 And in this state she gallope night by night  
 Through lovers' brains, and then they dream of love;  
 On courtiers' knees, that dream on court'sies straight;  
 O'er lawyers' fingers, who straight dream on fees;  
 O'er ladies' lips, who straight on kisses dream;  
 Which oft the angry Mab with blisters plagues,  
 Because their breaths with sweet-meats tainted are.”

—SHAKESPEARE.

“ When Ajax strives some rock's vast weight to throw  
 The line too labors, and the words move slow.  
 Not so when swift Camilla scours the plain,  
 Flies o'er the unbending corn, and skims along the main.”

—POPE'S “ *Iliad*. ”(d) *Where certain emotions, such as gayety and the reverse, are the subject-matter.*

“ Haste thee, Nymph, and bring with thee  
 Jest and youthful Jollity,  
 Quips and Cranks, and wanton Wiles,  
 Nods, and Becks, and wreathed Smiles,  
 Such as hang on Hebe's cheek,  
 And love to live in dimple sleek;  
 Sport that wrinkled Care derides,  
 And Laughter holding both his sides,  
 Come, and trip it, as you go,  
 On the light fantastic toe;  
 And in thy right hand lead with thee  
 The mountain nymph, sweet Liberty.”

—MILTON in “ *L'Allegro*. ”

"Come, pensive nun, devout and pure,  
 Sober, steadfast, and demure,  
 All in a robe of darkest grain,  
 Flowing with majestic train,  
 And sable stole of Cyprus lawn,  
 Over thy decent shoulders drawn.  
 Come, but keep thy wonted state  
 With even step and musing gait;  
 And looks commerçing with the skies,  
 Thy rapt soul sitting in thine eyes;  
 There, held in holy passion still,  
 Forget thyself to marble, till  
 With a sad leaden downward cast  
 Thou fix them on the earth as fast;  
 And join with thee calm Peace and Quiet,  
 Spare Fast, that oft with gods doth diet,  
 And hears the Muses in a ring,  
 Aye, round about Jove's altar sing;  
 And add to these retir'd Leisure,  
 That in trim gardens takes his pleasure.  
 But first, and chiefest, with thee bring  
 Him that yon soars on golden wing,  
 Guiding the fiery-wheelèd throne,  
 The cherub Contemplation."

—MILTON in "*Il Penseroso*."

**302. Scatter adverbial elements, when several of these belong to one clause or sentence.**

*Original*.—"The train shot rapidly, with no hand to control it, around the curve."

*Improved*.—With no hand to control it, the train shot rapidly around the curve.

**303. Success in euphonious writing depends largely on one's ability to make substitutions quickly and easily. In seeking equivalents, none are more helpful than those of the relative. Note the following:—**

(a) *The Participle*.—"Those who desire to attend can procure tickets of the secretary."

*Substitute*.—Those desiring to attend can procure tickets of the secretary.

(b) *The Infinitive*.—"She is not a woman who will decide hastily."

*Substitute*.—She is not the woman to decide hastily.

(c) " *Whereby, wherein*, " etc.—"The means used are those by which such an end is generally secured."

*Substitute*.—The means used are those whereby such an end is generally secured.

(d) "*If*."—"The government that does not protect its subjects is unworthy the name."

*Substitute*.—If a government does not protect its subjects, it is unworthy the name.

(e) "*And this*."—"He escaped with his life, which is all that could be expected under the circumstances."

*Substitute*.—He escaped with his life, and this is all that could be expected under the circumstances.

(f) "*What*."—"He tells that which is most welcome news—that all is well at home."

*Substitute*.—He tells us what is most welcome news—that all is well at home.

**304. Euphony is often gained by the multiplication of connectives.** The philosophy of this seems to be that such a multiplication causes the mind to dwell pleasantly upon the thought. Witness the following passages:—

"For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God which is in Christ Jesus our Lord."—*Romans viii. 88, 89.*

"Once upon a time, reader, a long, long while ago, I knew a schoolmaster, and that schoolmaster had a wife; and she was young, and fair, and learned; like that princess-pupil of old Ascham, fair and learned as Sidney's sister, Pembroke's mother. And her voice was ever soft, gentle, and low, reader—an excellent thing in woman. And her fingers were quick at needlework, and nimble in all a housewife's cunning. And she could draw sweet music from the ivory board; sweeter, stranger music from the chill life of her schoolmaster husband. And she was slow of heart to understand mischief; but her feet ran swift to do good. And she was simple with the simplicity of girlhood, and wise with the wisdom that cometh only of the Lord—cometh only to the children of the Kingdom. And her sweet young life was a morning hymn, sung by a child-voice to rich organ-music. Time shall throw his dart at death, ere death hath slain such another. For she died, reader, a long, long while ago. And I stood once by her grave—her green grave—not far from dear Dunedin. Died, reader, for all she was so fair, and learned, and simple, and good. And, I am told, it made a great difference to that schoolmaster."—*Day Dreams of a Schoolmaster.*

**305. Euphony is generally gained by the various forms of balanced sentence.** Here, again, the demands of Force and of Euphony coincide. This is really rhythm in prose.

Witness the following from Brutus' speech after the assassination of Cæsar:

"As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude, that would not be a Roman? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended.

*Original.*—"In form he was tall and ungainly, and somewhat uncouth in manners."

*Improved.*—In form he was tall and ungainly, and in manners somewhat uncouth.

**306. Other things being equal, short words should be placed before longer and weaker before stronger.**

*Original.*—"We camped next day in a beautiful, quiet, deep wood."

*Improved.*—We camped next day in a deep, quiet, beautiful wood.

**307. Avoid short and abrupt words at the close of a sentence, clause, or paragraph.** Here, again, the demands of Euphony and of Force are nearly identical. The most melodious endings are words like "appear" that close with a continuing consonant sound, and words that close with one or more unemphatic syllables, such as "liberty," "posterity," and the like.

*Original.*—"The story is a difficult one to learn the truth of."

*Improved.*—The story is one of whose truth it is difficult to learn.

**308. Euphony often depends upon mere variety.** Monotony is never musical. Variety, again, can generally be gained only by substitution and contraction. Prepositional phrases may be changed to adjectives, adverbs, and nouns in the possessive case, and *vice versa*; participles may be changed to infinitive phrases, and *vice versa*, etc.

*Original.*—"Peace in the home is better than applause in legislative halls."

*Varied*—Domestic peace is better than political glory.

*Original.*—"Having something to do and doing it is the true method of gaining happiness."

*Varied*.—To have some work and to do it is the way to be happy.

**309. Avoid a series of similar beginnings.** This, of course, is not to be understood as opposed to alliteration.

*Original.*—"Just before we became becalmed we encountered the enfilading fire of the enemy."

*Improved.*—Just before we came to a stand-still the enemy swept our decks with an enfilading fire.

**310. Some writers advise the use of "an" before the aspirate h where the accent falls after the first syllable,** e.g., an "historical," an "hereditary;" but this usage seems hardly to be predominant.

*Original.*—"His name is destined to become an household word."

*Improved.*—His name is destined to become a household word.

#### EXERCISES IN EUPHONY.

1. "What influence has the criminal upon the government? He causes local disturbances, but his influence is not felt, at least to a great degree, in the government." (293.)

2. "The loss of his property, however, brings out what is true and noble in him; and late in life he begins life (293) in earnest."

3. "But Shylock can be persuaded to accept of nothing (300) except the forfeit."

4. "King Agrippa was moved by his persuasive eloquence, and the king (293) said to Paul, 'Almost thou persuadest me,' etc."

5. "A close study of the author will reveal some defects that somewhat (293) affect the popularity of this work."

6. "But our interest centres upon a hill where now beneath the sod many a warrior sits (296) grim and still."

7. "Far above them, from the same spot, a fountain of influence flows (296) around the world."

8. "Although of such a cringing and forceless disposition, we find that he had real strength of character and independence." (305.)

9. "If a change of spelling accompanied a change of

pronunciation there would be little changing of pronunciation." (293.)

10. "The change would consist in the omission of silent letters, and the change of "ugh" to "f" in laugh, and other like changes." (293.)

11. "She is a genuine heroine." (300.)

12. "However, his feelings are not at all reciprocated." (296.)

13. "The patient is placed on a slab and thoroughly kneaded, after which he is thoroughly rubbed with a preparation of vinegar and salt." (293.)

14. Join me in a stroll about the city, and in a secluded portion of the city (293) you will find, living a hermit-life, a noble old man."

15. "But navies have not grown entirely from their military value: trade and navigation are the parents of navies." (293.)

16. "Much of the commercial and political prestige of England to-day is due to the founder of the English (293) navy."

17. "It is disgusting to an ordinary laborer to be set at work with a set (293) of these brawling foreigners."

18. "The best way to determine his character is to watch him when placed in places (293) of great responsibility."

19. The law should hold as good when the government is the employer as when the builder hires the man." (305.)

20. "But there are some (293) ways of spending the Sabbath hours which are somewhat questionable."

21. "We see the flowers growing just below the snow limit, while just above are the regions of perpetual snow." (293.)

22. "Some people of a sceptical turn of mind think that Smith was a harmless fanatic. Some more radical people (293) think that he was an arrant villain."

23. "Much might be said of the domestic evils of Mormonism; but let us rather glance at the political aspect of the subject. The emissaries of Mormonism (293) are sent to every land."

24. "Not a sound was to be heard except the shrill shriek (301) of the blue-jay."

25. "In childhood, the loss of a ball or a top causes almost as much pain as the loss of a fortune causes (293 and 296) in later years."

26. "He supposed that his support (309) was assured.

27. "Therefore (296) we believe that the farmer requires education."

28. "The field which in summer was covered with grain, now was (296) brown and bare."

29. "And it is but just that we should strive to form a just (293) conception of the city toward which we have just turned our footsteps."

30. "It is an unscrupulous spirit: it scruples (293) at nothing, no matter how base."

31. "Among his works there are but three in which he has delineated crime, and he has placed crime (293) in such a light that we abhor the crimes and recoil from the criminals."

32. "His other writings seem insignificant beside these, which seem (293) the natural outcome of his genius."

33. "Then (296) shall we leave all this in the hands of a few corporations?"

34. "Should therefore (296) the American government retaliate by compelling these nations to receive her pork?"

35. "This last is the most important reason (293), and the one used by the most reasonable of those who are in favor of excluding the Chinese."

36. "We had no pretty cottage, but had (293) a rough board shanty."

37. "The situation locally (296) of Jeanne was full of suggestions."

38. "Its chief interest lies in its incidents." (309.)

39. "Our party was so large that only a part (293) could be taken across at once."

40. "Often have we (296) heard members of different denominations asking this question."

41. "Then (296) if the people are not qualified to vote independently, they are incompetent to control the votes of electors."

42. "Having experienced feelings which we cannot utter, we reluctantly returned to the house with feelings (293) of gratitude that we live in such a beautiful world."

43. "Artists have made this one of their favorite resorts, and it has also become a summer resort (293) for those who find pleasure in roaming among the mountains."

44. "But their kindness touches even the heart of a book-agent, and reveals a tenderness not supposed to exist in a book-agent's heart." (293.)

## TEACHER'S INDEX TO TREATMENT OF STYLE.

**NOTE.**—The following index will be found of great assistance to the teacher in carrying out the suggestion given on page 55, and in criticising essay manuscript. *The figures at the right indicate the number of the suggestion (given in bold-faced type).*

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## CHAPTER VIII.

## GENERAL EXERCISES.

NOTE.—The following abbreviations are used in this chapter: C. for Clearness; F. for Force; Pr. for Precision; Pu. for Purity; Pro. for Propriety; U. for Unity; and E. for Euphony.

1. "The door, window-casings, etc., set off by (Pu. 268) a coat of blue paint, conspire (Pr. 200) with the blackboards to throw a gloom upon (Pu. 268) the inmates."

2. "But probably if the truth was (Pu. 251) known, the stove lost its leg in an (E. 310) humbler, though perhaps a severer struggle."

3. "Just opposite the entrance was a great furnace, from the mouth of which a molten (Pr. 227) stream of iron (F. 169) was pouring forth."

4. "From here the finest view is obtained (Pr. 227) of the most beautiful of the cascades, which is not a sheer fall (U. 288) but a ledge of rock half way down (C. 161) breaks the fall into two portions, and (U. 288) as the water dashes over it with resistless fury, (C. 129) churns it into foam."

5. "Great shelves of rock (C. 128) overhang the foot-path (F. 167) that look as if only a slight force would hurl them to the bottom of the chasm."

6. "Visitors are wont (Pro. 284) to retrace their steps to a place called 'The Crow's Nest'; (U. 288) which is not, as you might imagine, the home of a bird, but it is a platform built out over the side of the gorge, from which a view of the entire gorge (E. 293) with its successive cascades may be obtained." (F. 169.)

7. "The Genesee River divides Rochester into two nearly equal portions. (U. 291.) It is crossed by several bridges, the most important being the one (F. 162) on Main St. (U. 291.) This (C. 121) is so hemmed in by buildings that it is difficult to realize that a river is flowing underneath."

8. "Entering one of these stores, from the rear windows we see the turbid waters of the rapids, and (F. 168) beyond a low stone archway crosses (Pu. 241) the river."

9. "But the chaperon thought (Pr. 228) we should choose some place (Pu. 270) we had never before visited."

10. "The place (Pu. 237 and Pr. 200) was so very small (Pr. 229) we could see nothing that resembled a hotel."

11. "Because (Pr. 200) many persons refer to the days of childhood as being (F. 162) the days of their greatest happiness, is no argument to prove the truth of their assertion."

12. "As you stand at a distance and view it (F. 163) the irregularities and imperfections loose (Pr. 201) their distinctness."

13. "By his pen pictures, he produces (C. 157) a vivid reality to the mind (F. 162 or Pr. 223) as can never be produced on canvas."

14. "In the height of his glory he was appointed (F. 162) as Minister of the United States to the German Empire; and then, when (U. 291) prostrated by disease (Pu. 269) he rises from his bed to perform his duty for his country."

15. "Kossuth has passed his years at the large cities of Italy as a journalist, and as one has won (F. 162 and E. 293) considerable distinction."

16. "The new sphere of labor to which he was called was the overseeing (C. 127) of the improvement of the navigability of the mouth of the Danube River." (F. 162.)

17. "He was called to go on the greatest mission yet

undertaken by him, namely, the conquering (C. 127 and Pu. 241) and civilization of the Soudan."

18. "He became identified with the Anti-slavery party and into which (C. 122 and F. 177) he threw his whole soul."

19. "Fearing nothing, he defied both the slaveholders, because they are (Pu. 269) such, and the United States government." (F. 164.)

20. "Although he was (F. 174) a philosopher, he had but little money, and what he received of (Pu. 268) his friends he spent for books."

21. "He did not seek (Pr. 200) and reverence truth or (C. 145) an over-scrupulous conscience."

22. "The enormity of these offences is a good deal (Pr. 200 and Pu. 258) extenuated by his being conscious (C. 127) that he is digressing."

23. "John rises among the people, and (F. 162) becomes wealthy, and removes to Beechwood Hall. They (C. 121) live to see their children grow up, and John dies while upon the grass without pain." (C. 128 and U. 288.)

24. "There are few works written (F. 162) of this kind with (Pu. 268) language more simple."

25. "In fact, women are successful in every direction (Pr. 200) they have as yet attempted." (Pu. 270.)

26. "Here was her character formed (Pro. 282) and her life work planned (Pr. 223) which her subsequent life (E. 293) proved was full of philanthropy." (C. 129 and 130.)

27. "I imagine (Pr. 228) with her sense of duty, whatever her sense of danger (E. 293), she must have possessed that kind of courage that so pleased Napoleon (C. 152), that though her face blanched she would push forward without flinching."

28. "My window looks out on the northern range that lays (Pu. 254) up against the sky, and forms the back-

ground to our picture (C. 156 and C. 137), the valley beneath with its three lines of railroads (Pr. 212) and (C. 137) the Erie Canal."

29. "Along the base of these hills runs the track of the West Shore Railroad. Their (C. 121) engine-house, directly in front, sends up its incense of smoke, and from which (C. 122 and F. 177) last summer issued a most satisfactory announcement that the Fourth of July had come."

30. "Like a bird's nest, it nestles (E. 293) among the hills, and (F. 168) the lake lies just beyond like a band of silver."

31. "Looking down from our (Pro. 281) height we see little beside (Pr. 201) spires and chimneys, the roofs of buildings, and the smoke and the (F. 162) steam of our industries."

32. "We gathered up our treasure and started on. A stone-quarry soon was (Pro. 282) discovered. (U. 291.) Here two men were busy blasting building-stones."

33. "A great portion of the everglades is only (C. 124) accessible with (Pu. 268) almost superhuman exertion."

34. "The negative description of Darney stands forth prominent." (F. 169 and Pu. 258.)

35. "Careless, dissipated, even (Pr. 227) sometimes drunken, there is developed within him a giant intellect (C. 156) allowed to run to waste."

36. "Coarse gestures are resorted to (F. 162) on the part of members, and many irreverent ejaculations are frequent." (Pr. 224.)

37. "The place (Pr. 200 and Pu. 237) is very irregular in shape (C. 156), one long, crooked street with short ones branching out in all directions."

38. "Who can compute (Pr. 200) the amount of good that Christian mothers are accomplishing in inculcating

right principles to (Pu. 268) those placed under their care?"

39. "Students are citizens, and ought to take no privileges which they (C. 121) would not take under other circumstances." (Pr. 218.)

40. "To the casual observer, no doubt, the lower class appear (Pu. 247) to be the dangerous element in a country." (Pr. 200.)

41. "His reputation extends beyond the limits of his own place (Pr. 200 and Pu. 237), and he is nominated and finally, perhaps, gets some position in (Pu. 268) the capital (Pr. 200) of the nation."

42. "Do not country-stores and blacksmith-shops furnish places of rendezvous for the assembling of (F. 162) gossips, as cunning and contriving (Pu. 233) as ever assembled (E. 293) at a quilting or at a church-sewing society? If you do not believe it (O. 121), look into this little grocery on the corner."

43. "One party is much interested in discussing the probability of the failure in business of a certain townsman (F. 162), another is enjoying the discussion (Pr. 200) of the difficulty that a certain man has had with his wife, while still another is discussing (E. 293, Pr. 200) the various members of the minister's family."

44. "I think it doubtful that (Pr. 200) in former times there were (F. 162) more gossips found among women than among men."

45. "The gossip is one of the busiest of beings, rising early and sitting up (Pu. 236) late, and knows (U. 288) the exact hour of the occurrence of an event; which fact (F. 191) is weaved into a story, the limits of which (E. 293) cannot be estimated."

46. "England has forced the opium and (C. 133) liquor trade upon the Indian people (C. 129), who, less than a century ago, were the most abstemious people (293) on the

globe. Why is this submissive, law-abiding people thus oppressed, while the more independent people (E. 293) of Canada escape?" Such acts of injustice stain England. (Pr. 223.)

47. "Silk, sugar, and cotton were imported from the East, also (F. 164 and U. 291) many garden and orchard fruits."

48. "Law became a science, and another profession beside (Pr. 201) that of arms (F. 169) was introduced."

49. "Philip Wakeman seems to us to be the real hero, though some would call Tom Sullivan the hero." (F. 169 and E. 293.)

50. "Asceticism throws away a great power, given to improve us, and abandons it to evil." (C. 128 and Pr. 200.)

51. "It certainly is a wiser way of treating young men to ask them to observe rational distinctions than to shut them in (Pr. 223) rules (Pu. 270) they have no mind to observe."

52. "She accepts him, because she has an idea that her father wants (Pr. 200) her to marry somebody (E. 294), and because she likes him well enough." (C. 154.)

53. "Yolande has been brought up (Pu. 237 and Pr. 200) all her life to believe that her mother died when she was a child."

54. "Trees, however, are not mere things of beauty; but (F. 175 and C. 129) possess (Pr. 200) greater value to us for purposes of fuel, furniture, ships (Pu. 241), houses, and (Pu. 241) for their fruits."

55. "I have read of a tree in Ceylon whose leaves (Pr. 218) are large enough to cover ten men and keep them dry in the rain." (F. 162.)

56. "They felt a desire to worthily (Pu. 242) honor, love, and serve the infinitely powerful, wise, and beneficent (Pr. 213) Creator and Preserver of the universe." (F. 162.)

57. "The stove-pipe hat (Pu. 237) was about one foot

long, and the diameter of the top was about half that distance." (Pr. 200 and F. 162.)

58. "It happened that the wearer was making faces at an old lady behind her back, and (F. 175 and 167) a rowdy, observing this, struck the young man's hat so hard that it was pushed over his head and had to be cut off (Pr. 200) before it (C. 121) could be released." (Pr. 200.)

59. "During this time he learnt (Pr. 284 and Pr. 200) the languages and literatures of almost every age or (C. 145) nation."

60. "He was recalled to England by the beginning of the hostility (Pr. 212) of the people (F. 162) toward the king."

61. "He is one of those characters in history who believes (Pu. 244) 'whatever is worth doing is worth doing well.'" (Pr. 228.)

62. "Grant will never be open to the charge (Pu. 270) Wendell Phillips made against (Pu. 268) the eulogies of Choate."

63. "He had a peculiar love of adventurous and romantic incidencies (Pr. 201 and Pu. 233) and of nature (C. 152) that was wholly his own (Pr. 224), and seemed to be as essential to his life as his daily food was." (F. 163.)

64. "This brings him in (Pu. 268) relationship and sympathy with his countrymen than any other poet enjoys." (F. 169.)

65. "The difference in temperament, inclination, and adaptability in persons (F. 162) likewise reach (Pu. 248) almost to infinity."

66. "Above, in the belfry, the old bell (E. 296) swings whose unexpected calls have been the subject of so many bitter reproaches, yet whose tones oftentimes (Pro. 284) have been (E. 296 and F. 187) so welcome."

67. "Above, we find the museum and music-room in one

end (F. 169); the latter of which (C. 122) is often the scene of much excitement."

68. "Clinton commanded him that under no considerations should he enter the enemy's lines or disguise himself, and last of all, not to take (Pu. 241) any papers that would prove him a spy. (U. 291.) André disobeyed them all (C. 121) in his eagerness to accomplish what was desired of him." (F. 164.)

69. "His fate, though it may seem hard, was just, and (C. 156) ought never to be censured." (Pr. 200.)

70. "Special work would be eagerly taken if only a prize was (Pu. 251) offered to urge them (C. 121) on in their work."

71. "To the result of (F. 162 and Pr. 218) their prize systems some colleges owe no small portion of their renown and their attractions." (Pr. 201.)

72. "Instead of gas, which was used formerly (C. 156), they now use hot air, which is cheaper and much easier (Pu. 258) obtained."

73. "But when international peace and personal rights are endangered, it is both right and justifiable (F. 198 and Pr. 200) that something should be done to counteract it. (C. 121.) When they (C. 121) overstep their rights and privileges those who are injured can reasonably seek redress."

74. "The ceiling of this (Pr. 223) is arched and (Pr. 223) not more than six feet from the floor, which is hard and smooth and seems to have been cemented." (F. 164 and 162.)

75. "Every cause he (Pu. 270) espoused he put his whole life (Pr. 200) into." (F. 163.)

76. "Although he was (F. 174) wealthy, and associated (F. 167) with the cultured and aristocratic, he was a man of the simplest habits and the least ostentatious." (Pu. 241.)

77. "O (Pr. 200) how seldom it is (F. 174) we see a

man that possesses all the qualities (Pu. 270) Mr. Phillips possessed!"

78. "It will be advantageous to treat the subject under two heads, that differ (E. 303) from each other in character, but are (F. 173) equally true in respect to certain principles."

79. "This branch of mathematics is not only (C. 125) useful to the merchant, but is equally as useful (F. 162) to the millionaire and laborer." (O. 133.)

80. "No mechanical work can be invented (Pr. 200) or performed (F. 162) without its [mathematics] assisting principles."

81. "I doubt if there has been (F. 162) any science so much esteemed as this of mathematics (F. 176), nor with so much industry become the care of great men and labored in by the powerful of the world." (C. 154, etc.)

82. "But within three months after his succeeding (C. 127 and F. 162) to the throne he issued a proclamation which dispelled (Pr. 223) hope that he would give the people some share in the government."

83. "Because of this treatment, he lost confidence in Christianity, and even doubted (Pr. 224) Christianity." (F. 162 and E. 293.)

84. "The lady principle (Pr. 201) of the school sheds a benign (F. 179) influence on all around, making the school (E. 293) a place of eager (Pr. 200) attraction (Pr. 201) rather than a task." (Pr. 200.)

85. "Friendly relations only (C. 124) exist, for the weaker party dare not be otherwise." (Pu. 241.)

86. "With no more room at home (Pr. 223) to expand and develop, they have to (Pr. 200 and Pu. 236) develop elsewhere."

87. "Now, since we do not need a large army and navy for the same reasons (C. 137) which other nations do (F. 162 and 171), we must look for other reasons."

88. "We do not need a large navy as a preventative (Pr. 238 and Pu. 262) from (Pu. 268) outside forces."

89. "One of the party had but lately arrived in the place (Pr. 200 and Pu. 236), and was therefore a stranger to its surroundings."

90. "In the fork of the glen we found our leader (C. 128) buried and covered with dirt, who pointed (U. 288 and F. 164 and 167) to a hole in the side of the gorge (U. 291), gave a wonderful description of the marvellous bear's den he had just explored."

91. "But the only reflections our little party had (F. 169) was (Pu. 244 and F. 191) they wished (Pr. 228) they had brought along a gun."

92. "To create (Pr. 200) interest and attention, it is only (C. 124) necessary to name the book's (Pu. 266) author, Charles Dickens."

93. "The awful French Revolution closed this year (C. 154), and the main (Pr. 216) and most fascinating portion of the story is (C. 156) during the 'Reign of Terror' of that revolution." (F. 162.)

94. "The tyrannical and unjust (Pr. 224) oppression and taxation gave the downtrodden and starved (Pr. 224 and F. 162) peasant, cause and excuse (F. 162) for resistance."

95. "We see him in Germany, flute in hand, taking (Pr. 200) a tour of Europe."

96. "We know from his own account, that the last named work was written with no higher aim than for money." (Pu. 241 and F. 162.)

97. "The record is one of the saddest and most brilliant of any (F. 162 and 257) in the realm of English literature."

98. "He writes, before he is eighteen (F. 164), productions that are comparable to (Pu. 268) any of the (Pr. 223) celebrated authors."

99. "If we enter (E. 309) one of the central entrances,

and turn and go to the left (F. 162) we will (Pr. 205) pass through a large hall."

100. "Another explanation seems to be merely the common rejectance (Pu. 201) of every new (Pr. 224) or peculiar change."

101. "Time seemed to dwell with light wings during our stay (F. 179), and before we were hardly (Pr. 200 and 227) aware of it, the three weeks were past." (Pr. 200.)

102. "If we had stayed much longer we would have had (Pr. 200) to order more (F. 162 and Pr. 218) clothes, with revised measurements."

103. "About nine o'clock it was (Pr. 217 and Pu. 269) very dark, and we started back to the American side."

104. "The cause of (F. 162 and Pr. 218) the breaking down (C. 127) of many young ladies can really be explained on other grounds."

105. "But on his death-bed he acknowledged that he had been, night after night (F. 199), up till a very late (Pr. 200) hour in the morning."

106. "The surroundings are most enhancing (Pr. 201), with the beautiful plain already described in front (F. 164), and with parks to ramble in (F. 162 and 163) on every hand." (F. 164.)

107. "These springs form a great attractions (Pu. 244) coupled with those art furnishes (F. 169 and Pr. 224) in the artificial streams, fountains, etc. Yet these (C. 121) are but meagre when compared to (Pu. 268) the society of the sanitarium."

108. "This organization was effected for the purpose, as its name indicates, for the salvation (Pu. 241 and 268, and F. 162) of those who never enter the pale of the church."

109. "People often join the ranks in (Pu. 268) the same feeling as people (F. 162 and E. 293) rush to a grand parade, or to witness (Pr. 227) a great caravan. No

thought enters the mind of self denial (C. 128); but rather of (C. 156) creating as large (Pr. 200) a show as possible."

110. "By this means there increases (F. 162) still farther the tendency among the working classes to shirk their various labors (Pr. 200 and 212) to (C. 138) attend the meetings."

111. "This, surely, is (F. 196 and E. 293) not a proper (F. 170), not to say irreverent, manner of preparation for their work."

112. "Should you (Pro. 282) board a train on the New York Central, and be swiftly borne to New York (E. 293) City, when (U. 291 and Pu. 241), taking passage in one of the palatial French line steamships, after perhaps an eight days' sail (Pr. 200) you would find yourself in the harbor of Paris."

113. "While at school, his great reservoir of imagination (Pr. 200 and Pro. 285) could not be restrained within proper bounds."

114. "The French populace are in a measure returning (Pr. 200) their debt of gratitude to their nation's benefactor in their great desire of seeing (Pr. 200) every opportunity to laud the great (E. 293) merits of the greatest of French novelists."

115. "Thus is (Pro. 282) communication afforded with the small towns which dot the shores of the lake and access (C. 156) gained to its sandy (F. 162) banks, from whence (Pr. 224) great quantities of sand are taken annually." (F. 163 and 169.)

116. "A dozen steamers ply between the different points of (Pu. 268) the lake, and by another year, which will probably see a new railroad to South Bay (U. 288), regular trips will be made around the lake." (E. 293.)

117. "About this time, I (F. 199 and 164), in company with a fellow student, might have been seen walking hurriedly toward the depot." (Pr. 200.)

118. "The Greek-lettered (Pu. 244) men must have terribly (Pro. 275) confused the clerk, for they were so long (Pr. 218 and C. 156) that it seemed as if we should not get to our rooms at all that night."

119. "Nine o'clock the next morning found us partaking of (F. 179) a hearty breakfast, which having been finished (F. 162 and Pr. 200), we were (Pr. 209 and 217) soon at the Masonic Hall."

120. "How can I do justice to this closing *finale*?" (Pu. 238 and Pr. 224.)

121. "The development of the plot and the work throughout show haste, and would be (Pu. 269) susceptible (Pr. 200 and 211) of more work." (C. 156.)

122. "Mr. Dombey is a married man, but household affairs trouble him but little, while (C. 159) everything is perfectly orderly (E. 300) and stiffly genteel in his great house."

123. "The delicate, old-fashioned Paul, after (F. 164) being nursed carefully through his first six years, and his education begun (Pu. 241), goes to join his mother."

124. "I can find (Pr. 200) no criticism to offer upon the plot unless it be (C. 156) the undue prominence of the minor characters."

125. "Time will not permit (Pu. 239 and C. 156) to recall the striking features of that sermon and those of the lecturer upon these occasions (C. 160) of later date which we were privileged to hear with profound interest." (F. 162 and 165.)

126. "Although it (C. 121) has been so still all day, there is (F. 162) quite a heavy sea running (U. 291); a long swell rolls through the channel."

127. "As our boat gets out into the lake it (C. 121) rocks us so easily and quietly we (Pr. 229) hardly notice it."

128. "He grew up in the midst of the (F. 162) wild

scenes of nature, from which (C. 122) he received the greater part of his education."

129. "In his younger days he was associated (Pr. 211) with uncouth and rough associates (E. 293) and was (Pr. 217) an outspoken infidel."

130. "He was a man of great physical endurance, as is shown by (C. 156) enduring (E. 293) the hardships of a frontier preacher for upwards of (Pu. 237) forty years."

131. "Cartwright had but (F. 175) little taste for æsthetics; any but a plain and outspoken manner were (Pu. 244, C. 156) out of place and sinful."

132. "In dress, he was very plain, and always rebuked any whom he saw wearing any extra fixtures." (Pr. 200 and Pu. 237.)

133. "He advocated converting the slave and (C. 133) slaveholder, and through this means (F. 162) secure (Pu. 241) the freedom of the slave." (E. 293.)

134. "He seemed to survey the whole ground at a glance, and (C. 137) draw his (F. 162) conclusions, which were (C. 123) usually logical."

135. "We find two nearly distinct classes; the better (F. 187) class (E. 293), which is a very small per cent (Pr. 201), and the lower class, which constitutes the mass."

136. "On the Sabbath they are found loitering about places of vice, and there imbibe (Pu. 241 and Pr. 200) the worst elements of our land."

137. "He rapped (Pr. 200) at the door of their conscience (Pu. 244), and turned their very abuses (Pr. 212) into sympathy."

138. "His personal habits were usually (C. 159) strict, always having his regular hours for labor and (C. 137) recreation."

139. "He was very fond of wines, even to excess (Pr. 224) at times." (F. 163 and C. 156.)

140. "There the remains of Charles Dickens were buried from sight, and the whole world lamenting (Pu. 241) their (Pr. 200, C. 121, and Pu. 266) loss."

141. "The sky was clear, and (F. 175) the stars shone brilliantly, and the moon seemed to rejoice in all her glory."

142. "There is an inspiration in those grand old hills that fills the whole soul with enthusiasm, and awakens every latent force and power (Pr. 224) in a man." (F. 162 and 163.)

143. "There were (Pu. 250) a door and two windows in the front side. (U. 291.) From one of these three bright little forms (Pr. 200) were seen staring at me."

144. "He was the only slave in that part (Pu. 237 and Pr. 200) who could read."

145. "The great object of his life was to liberate his race, and (Pu. 241) that they should be elevated in the sphere (Pr. 200) of humanity and (Pr. 210) enjoy the civil and social rights of other men." (C. 159.)

146. "After he became a speaker, and was (Pu. 269) both urged on and extolled by some, he became exalted (Pr. 200) and seemed to expect more respect (E. 293) than others in the same calling."

147. "Finding that New England, his home then (E. 296 and C. 160), was (Pu. 269) thoroughly revolutionized in her principles of (Pr. 200) slavery, he went to Rochester, N. Y."

148. "In that city he founded *The Northern Star*, which became a popular newspaper, which (E. 293), in its political views, was entirely abolition." (Pr. 223 and Pu. 244.)

149. "Yet she is a person in whose character, as in every one's (Pu. 266 and F. 163), we may find much to study."

150. "But in the case of this young lady, I can see that

the great affliction of blindness has been a blessing to the girl." (Pr. 224 and F. 163.)

151. "The whole plot is somewhat sensational, but yet (F. 162) there is no essential part of it that is distinctly (Pr. 200) improbable."

152. "He was much (Pu. 239 and 258) in the German suburb, being attracted by the novelty of the German manners." (F. 164 and 167.)

153. "How often do we see the old saying illustrated (F. 169), 'The race is not to the swift or (C. 145) the battle to the strong.'"

154. "In describing the palace of Priam, he shows us a stone building with a polished portico off from which opened the fifty chambers for his (C. 121) sons, and on the opposite side were (Pu. 241) the chambers (E. 293) of his daughters."

155. "Their duties seem to have been not only to assist in the work, but also to accompany their mistress as a companion." (Pu. 244 and F. 169.)

156. "The princess runs over little Uarda, and becomes unclean by entering the hut of Uarda's (F. 191 and E. 293) grandfather."

157. "Few would like to confess that this is custom (Pr. 200 and Pu. 244) with them."

158. "When all one's correspondence is left till Sunday, it is in order that the time during the week might (Pu. 269) be used for something else."

159. "The older members of the party set out for an island which we espied far out in the middle of the lake, at a long distance from the shore." (Pr. 224 and F. 162.)

160. "Meanwhile we reached the island, launched (Pr. 200) our boats, and ascended the steep side of the island (E. 293) to the top of it (F. 163), a few feet above." (F. 162.)

161. "It seems very clear (Pr. 200) to suppose that

every man who has the good of society at heart should (Pr. 205 and Pu. 269) desire to have punishments connected with all laws."

162. "There are those who have made this subject a special study (U. 291); they have not changed their views upon this question." (F. 162.)

163. "That one could easily come to this conclusion, I frankly confess, if they (Pu. 273) only (C. 124) look (Pu. 269) at the exterior." (F. 164 and 169.)

164. "There is a divine power beneath rude forms (C. 128) that has quickened the moral sensibilities of those who, a short time since (Pr. 200), were almost (Pr. 227) considered beyond restoration."

165. "Because (Pr. 200) one of its members now and then renounces (Pr. 200) his profession is no argument against the army."

166. "Fancy a wooden building somewhat more than a hundred feet in height, perpendicular on one side, and on the opposite side (E. 305) the roof sloping nearly to the ground, and you have the idea." (Pr. 200.)

167. "So we get on (Pu. 236 and F. 162) the carriage again, and return to the surface once more." (Pr. 224.)

168. "To a person (Pr. 219) who has passed a succession of dangerous rapids, it would doubtless be a peculiar pleasure to recline at ease (F. 162) on the sunny banks of a surging stream." (Pr. 213 and F. 179.)

169. "In early times, schools were supported in great measure by private individuals; now the taxes of all support them (Pu. 241); they were then (E. 305) attended by the wealthier classes (C. 156); at the present day (F. 162) their advantages are supposed to be enjoyed by all."

170. "In courts of law, even, one is not compelled to swear by the Bible, if he has conscientious scruples against so doing (F. 164); he (U. 291) may simply affirm."

171. "By all means, let morality be taught in our

schools, not alone by precept but also by that more forcible method, by (Pu. 268 and E. 293) daily example."

172. "Whether, indeed, there ever was (Pu. 244) such golden plates, or whether it is all a fabrication, these (F. 162) are questions which it is not our province to discuss."

173. "First, an educational test is necessary to show that the voter is competent to have an understanding (F. 162) of the question on which he is to vote; second, (Pr. 223) as a means of educating the people."

173. "The birds are flitting about, securing their food as nature's sweet and precious teacher (F. 162 and Pr. 213) has taught them."

174. "Well down on the eastern boundary of Vermont is the town of P—— (U. 291). A very pleasant village marks its (C. 121) central point, which (C. 122 and 128) contains an excellent preparatory school."

175. "I bid, (Pu. 269 C. 156) good afternoon and passed from there (F. 162) into the post-office, where I opened my charge (Pr. 200 and Pro. 275) on the postmaster, handling my book with great dexterity."

176. "Our destination was a long distance north of the fore-named (Pu. 233) place."

177. "In an extinct specie (Pr. 201) of reptile there was an elongation of the fifth finger, and a membrane is (Pu. 269) spread over the whole hand."

178. "Most (Pr. 201 and Pu. 236) all civilized nations look upon some one of their past rulers as a great hero,—England to (Pu. 241) her Alfred, France to her Napoleon, and Russia to her Peter."

179. "Charles was very liberal, and, as with his other good qualities, carried them (C. 121 and Pu. 244) to excess."

180. "She had a great love for dress, and by her constant care bestowed upon it (F. 162) she contrived (Pr. 200) not to be eclipsed by her associates."

181. "This question has been agitated (Pr. 200 and F. 162) in the minds of all who seek to promote the dignity of American labor."

182. "The Chinese sign the papers with the most (Pr. 201) sincerity and respect for their promise." (Pu. 244.)

183. "In regard to ethics, the Chinese have a system which does (Pr. 218 and Pu. 269) credit to any Christian government." (Pr. 200.)

184. "They have a broad sense of moral ethics, (Pr. 224) also (U. 288) the prison statistics show that the number of Chinese in prison is comparatively very small."

185. "As a final conclusion (Pr. 224) I would say that I think (F. 197) the (Pr. 228) prohibition of Chinese immigration was unnecessary to (C. 138) promote the welfare of California."

186. "Just beyond the hotel a narrow road wends its way (F. 179 and Pr. 200) up the rugged hillside."

187. "Near the end of the road is a quarry from which the people from the surrounding parts (Pr. 200 and Pu. 237) obtain building-stone."

188. "After ascending the hillside one would feel (F. 162 and Pu. 269) inclined to rest and (C. 137) look into the depths from whence (Pr. 224) he came."

189. "His latest novel, 'A Young Girl's Wooing,' is one of his best. His (Pr. 200) story begins (Pr. 200) in New York."

190. "She, (F. 199 and 164) timid shadow that she is, begins to go with him in (Pu. 268) society, where she, (F. 199) one night seeing a society belle receiving very agreeably the attentions of Muir, nearly faints."

191. "Two years after (C. 159) she returns to New York. (U. 291) Muir also returns from Europe. He finds Miss Wildmere still disengaged (Pr. 200 and Pu. 262) and determines to press his suit."

192. "The reader can (F. 164 and 199) before getting

far along (Pu. 236) in the story, guess even to particulars of (F. 162) the way the tale will end."

193. "He introduces us into the highest society, and his principal characters are (U. 288) cultivated, wealthy, and handsome, and the reader almost forgets that he (C. 121) is in a world where there is trouble and suffering."

194. "He shook the very foundation of the State, and rooted out (Pro. 285) the evil that was sapping out (F. 162 and E. 293) the life-blood of the nation."

195. "The contrasting (Pr. 201) characters of the two monarchs is (Pu. 244) well illustrated by one incident."

196. "Travels (Pr. 212) in the refined and cultured Orient gave to the Western people a knowledge of life in other lands and widened to them its possibilities."

197. "A fine view can be seen (Pr. 200) from this point."

198. "The creek having been damned (Pr. 200) has expanded, forming a small lake."

199. "The lower lands of this little scene are buried in dark gloom." (Pr. 224.)

200. "While the character of theatres was at a high state (F. 162) there was no question of (Pu. 268) their moral influence."

201. "Certainly the average theatre of to-day lacks a great deal (F. 162 and E. 294) of attaining this ideal character."

202. "This could not be true if theatres have (Pu. 269) the intellectual and moral culture that their high aim requires. A sure sign of the decrease (Pr. 200) in their moral character is the low condition (Pr. 200) of morals among the actors themselves."

203. "To mention (Pr. 223) that a person is connected with the stage is to immediately (Pu. 242) raise doubts in regard to their (Pu. 273) chastity and their general moral worth."

204. "There is (F. 162) no small amount of knowledge required to so (Pu. 242) construct the stables that they will (Pr. 205) be both healthful and convenient."

205. "In Washington, the executive, legislative, (Pr. 223) foreign legations, etc., regulate the society of the place." (F. 162 and Pu. 236.)

206. "It is necessary that our State capitol be positively one side (Pr. 200) from our great cities."

207. "To those fitting themselves for certain (C. 147) work (C. 156), as teaching or the ministry (Pu. 241), a classical education is of great value; but to many, the only possible argument that can be advanced (F. 162) is the mental discipline that it affords."

208. "He is especially happy in the use of metaphors, and (F. 168 and U. 291) the Scotch dialect adds much to the force of his language."

209. "Owen affirmed that he would gladly have exchanged his learning for Bunyan's pulpit talents. The height of his (C. 121) was not attained (U. 291) until after his imprisonment."

210. "Bunyan's principal works were (Pu. 256) 'Pilgrim's Progress,' and 'The Holy War,' which books (E. 296) were written in prison."

211. "The ideas of God and (C. 137) man in his relation to his fellow-men among heathen nations (F. 164) are very rude."

212. "There are few, if any fashionable resorts where the scenery is grander than it is here. (F. 169.) For two miles along the creek these falls, six in number, are scattered." (F. 169.)

213. "The height of all the falls (Pr. 218 and C. 160) is three hundred and twelve feet."

214. "There is (F. 162) no other (Pr. 218) problem of the day that demands more public attention than the temperance question."

215. "Therefore, (E. 296) as the question is one of public importance; inasmuch as it (C. 121) is essentially wrong, and, therefore (Pr. 200 and C. 156), public sentiment should be aroused concerning the question, the legislature should pass a prohibitory amendment."

216. "The lightning leaps and plays about as is (Pr. 200 and C. 156) seldom seen, and then fall (Pro. 282 and Pr. 217) large drops of rain followed by a heavy shower."

217. "At a distance of (F. 162) about twenty feet from the top there is a table about (E. 293) three feet wide by six long."

218. "There is a very offensive odor said to arise from it in sultry weather." (F. 162.)

219. "His diction is so plain that Webster need not be consulted in (Pu. 268) every sentence." (Pr. 218.)

220. "Again, when he was postmaster, not wishing to have (Pr. 200) an office for so little pay, (C. 156) made an office (E. 293) of his hat."

221. "Let us therefore consider first the influence that it has (F. 162) upon the body."

222. "The many vulgar names under which tobacco is sold are disgusting." (Pr. 224.)

223. "Not only (C. 125) the time given is not (F. 196) sufficient, but there are other objectionable features of the plan."

224. "The larger building is of cobble-stone, and imitates (Pr. 200 and 211) a castle of the fourteenth century."

225. "In the kitchen are large ovens holding (Pr. 218) one hundred and twenty-five loaves of bread."

226. "By these misrepresentations, friendships have been destroyed and lawsuits undertaken." (Pr. 200.)

227. "In the daily papers is printed matter which a child hesitates (Pr. 218 and Pu. 269) to read."

228. "The third largest city in the world, New York, is situated in the southeastern portion of New York State." (E. 293.)

229. "But two railroads enter the city itself." (Pr. 200.)

230. "In the city are several parks, of which the finest is Central. (Pr. 223.) At present its (C. 121) most attractive object is the obelisk." (E. 309.)

231. "Many suppose the obelisk to be merely an imitation, and ridicule the credulity of the United States." (Pr. 200.)

232. "It may be almost (Pr. 227) said that there was no campaign. Few speeches were made and little canvassing." (Pr. 223.)

233. "I have read that the Homeric Greek can be favorably (F. 162 and Pr. 224) regarded as high-spirited. Homer portrays him as patient, just, and not cruel." (Pu. 241.)

234. "Let me also (Pr. 227) recall the twenty years' mourning of the faithful Penelope (C. 156) that respect was shown to suppliants, and that all were bound by the laws of hospitality."

235. "Nowhere in his works does Homer give evidence that there was any dissolution of these vows allowable." (F. 162, E. 296.)

236. "The North saw the hopes of a speedy reconciliation between (Pu. 268) the South grow less probable (F. 162 and Pr. 200) every day."

237. "The grand council fire of this nation was (with the exception of a short time) (U. 289) held continuously by (Pu. 268) the Onondagas."

238. "He was undoubtedly wrongly (E. 300) charged with treason, that being only a reason (Pr. 200 and E. 293) of James to rid himself of a man whom he feared."

239. "Plays, for the most part, abound in obscenities and profanities." (Pu. 233 and Pr. 212.)

240. "'The last speaker,' said Mr. K., 'has introduced an entirely new question, and (C. 156) in no way analogous (Pr. 200) to the question.'" (F. 169 and 163 and E. 293.)

241. "He furnished him with (Pr. 200 and F. 162) his street and number, and asked him to call that evening."

242. "But in every profession of life (F. 162) the same is true. Then why attack the actors and not the other professions (Pu. 241) of life?" (F. 162.)

243. "It cannot be denied that there are as honest and as pure actors and actresses upon the stage as there (F. 162) are to be found in any other profession." (Pr. 200 and 218.)

244. "He had a passion for military glory which (C. 122 and 129) his strength, valor, and talents well fitted him to win." (Pr. 200.)

245. "No one can deny but (F. 162) that Scott has shown as much talent in treating of English scenes as formerly of Scottish." (E. 296 and 307.)

246. "If, however, Monday was (Pu. 251) a holiday, these students would have time to return and be (Pr. 217) rested before Tuesday."

247. "Any person (Pr. 219) who has travelled to any (E. 293) extent over the Erie Railroad must have seen something of the village of A—."

248. "The village has also two banks which (C. 123) are considered perfectly reliable." (F. 162.)

249. "He worked hour after hour on examples (Pr. 200) which his more gifted classmate could work (Pr. 200 and C. 157) in a short time."

250. "He was a genius, but he lacked perseverance (Pr. 223), without which no true success can be gained in life." (F. 162.)

251. "It was the hour when the blind, (C. 133) lame, and beggars (Pu. 241) of the street came to the monastery for their daily allowance of bread which was given them by the monks." (F. 162 and Pr. 224.)

252. "The family at home struggled with poverty and want, but still found room in their hearts for little

orphan Eva, a distant relative of the family." (Pr. 224, F. 162 and E. 293.)

253. "Varney and Lucretia devise a way to obtain money, and Varney heavily forged." (E. 296 and Pu. 269.)

254. "Her modesty, her delicacy, and (C. 156) intuitive sense of prosperity (Pr. 200) will never desert her."

255. "Just as a tree often becomes gnarled and crooked unless care is taken of it, (E. 296) so our language, unless carefully used, becomes tainted by (Pu. 268) slang words."

256. "Other conflicting industrial pursuits (F. 162 and 179) might be noticed, but they are all of minor importance."

257. "Oftentimes (Pro. 284) unjust motives prevail and tear down (Pro. 286) the monuments of equality, erecting in their stead walls of caste."

258. "He was charitable, sympathetic, and patient, which (C. 142) are (F. 173) the qualities which (C. 123) make the world better."

259. "None but those who have left the country to take up their quarters (Pro. 275) in the busy mart (Pr. 200 and F. 179) of city life can realize the happiness there is (F. 162) in the life of a rustic."

260. "He went to Utah, and in (F. 162) a year after (Pr. 200) he informed Congress that the Mormon difficulties were over."

261. "This American colonist (Pr. 200) has grown into a nation whose history will be the standard classic (F. 162 and Pr. 218) history of the future."

262. "The independent convictions of man's will power (F. 162 and Pr. 224) are of paramount importance to a constitutional government."

263. "To write (Pr. 200) the character of a man requires the utmost caution, especially when we only (C. 124) have (Pr. 200) so much of his character (E. 293) as the times, surroundings, and climate would indicate."

264. "The summer (Pr. 223) 1296 closed the war which (C. 123) had desolated Scotland."

265. "All nations have gradually developed from a state of barbarism to their present condition of enlightenment; a state that is the growth of centuries." (Pr. 224 and F. 162.)

266. "As far back as authentic history will substantiate our query, (F. 162 and Pr. 200) the tendency was (Pu. 252) for man to enslave his fellows."

267. "Has (Pu. 244) not he and his family, the dearest tie (Pr. 200) to earthly (Pr. 224) mortals, been separated and sold at the stake?" (Pro. 286.)

268. "It is then necessary (E. 296) that every one should lay aside their (Pu. 273) cares, and step out for a while from the struggle of life."

269. "Washington and Franklin both did (Pr. 200) actions that have (Pu. 269) a permanent effect upon the human race."

270. "Washington has been called the American Fabius, because his policy was that of great cautiousness (Pu. 233) and never coming (C. 137) to a battle unless he had fair prospects of success."

271. "Without Franklin's aid, America could not have gained (Pr. 200) France to acknowledge America's (Pr. 224) independence."

272. "The best method of strengthening any organ or function is to exercise them (Pu. 273) regularly."

273. "Her chief fault is a rather (Pr. 200 and Pu. 237) hasty temper."

274. "There is a similarity in her works, and although we cannot help noticing it (C. 121 and E. 293), still it is not unpleasant."

275. "I admit that other governments have flourished for many years (C. 129 and F. 164 and 169) whose people have been, for the greater part, illiterate."

276. "All these problems were worked out by an inflexible purpose of will." (F. 162 and Pr. 224.)

277. "To Cicero must be accorded the greater versatility of talents (Pr. 212 and F. 162) since his fame rests not alone on his eloquence."

278. "Principles and even persons were sacrificed to personal (E. 293) ambitions." (Pr. 212.)

279. "Truly is (F. 199 and Pro. 282) the story of Paul and Virginia eloquently and pathetically told." (E. 300.)

280. "After years of doctoring (Pu. 236) she somewhat (Pr. 200) recovered the use of her hands."

281. "He shows great ability as a statesman (U. 291). His chief desire is for the welfare of Prussia and to see (Pu. 241) her the first nation in Europe."

282. "The highest success crowned her efforts (F. 169 and U. 290), and also great glory."

283. "Her errors were those of judgment rather than (Pu. 241 and E. 305) the result of viciousness."

284. "He won the favor at once (Pr. 227 and E. 293) of the virgin queen by his pleasantry." (F. 164.)

285. "He is well aware that he could not endure the labor which (C. 123) would earn (Pr. 200) a living that would (F. 162) serve a man of his social standing."

286. "The great interior region of Africa is the only (C. 156) part of the earth (Pr. 218) which, by its size and resources, offers any inducement to the civilized adventurer or pioneer."

287. "Along its summit are a few mammoth trees whose neighbors have met their fate at the hands of the woodsman, and whose (C. 122 and Pr. 218) stumps are still standing."

288. "On the same day (C. 156 and Pu. 270) they were accused, they were arraigned (Pr. 201), condemned, and sentenced."

289. "A steamboat, run (Pu. 236) in connection with the trains, starts each day for Glen Haven."

290. "It requires no prophet's eye to foresee the consternation (Pr. 200 and E. 293 and 300) and peril that will threaten this nation."

291. "It belongs in the list of historical novels, than which there (F. 162) can nothing usually be found (E. 296 and F. 169) more tedious."

292. "Two men, sometimes great friends, go into a low saloon and commence (Pr. 200) to play cards or (Pr. 223) some other way of gambling."

293. "A great many crimes have been committed by persons (Pr. 232) having read (C. 127) accounts of criminals in this paper. It is said that Jesse James was a regular reader of this paper." (E. 293 and F. 169.)

294. "'Sevenoaks' was (Pu. 256 and 269) the name of a small town. Mr. Holland does not state definitely the location of this town." (U. 291 and F. 162 and 169.)

295. "She bids him take his bond, but (C. 156 and Pu. 241) that if, in the cutting of it, he shed one drop of blood, his lands and goods should (Pu. 269) be confiscated."

296. "They require an examination on the work gone (Pr. 200) over during the term before passing the student up (Pro. 275) on the same."

297. "If we look about us to see for what the chief end of men's labor is (F. 162 and 163), we find (Pr. 228) it is wealth."

298. "But if, by chance, this same picture was (Pu. 251) marred by a daub of paint which had been (F. 162) brushed on the most perfect part, the beauty would be destroyed."

299. "The New York Central Railroad and (C. 133) Erie Canal run through the town, side by side, and divide it nearly equal in extent." (Pr. 200.)

300. "The Dutch element is strongly marked both by (Pu. 268) the character of the people and (C. 137) their names."

## CHAPTER IX.

## RHETORICAL IMAGERY.

UNDER this head may be classed all those forms by which clearness, force, or beauty is given to the expression of an idea through its relation to some other idea.

Of the multitude of figures noted by the ancient rhetoricians, modern authorities generally recognise but fifteen, namely: Simile, Metaphor, Personification, Allegory, Synecdoche, Metonymy, Antithesis, Epigram, Hyperbole, Climax, Apostrophe, Vision, Interrogation, Exclamation, and Irony. To these should be added that which Kames has named the "Transferred Epithet."

The old rhetoricians classified these principal figures under three heads: Resemblance, Contiguity, and Contrast; and recent attempts to improve upon this classification have been few and futile. In the following table we have merely amplified this classification:—

Based on the idea of Resemblance.	Simile = Resemblance fully stated. Metaphor = Resemblance implied. Personification = Resemblance assumed. Allegory = Resemblance carried out in detail.
Based on Contiguity, or the Law of Association.	Synecdoche = { Of a whole with its parts. { Of parts with the whole. { Of definite with indefinite number.  Association = { Of cause with effect. { Of sign with thing signified. { Of place with inhabitant. { Of container with thing contained. { Of instrument with agent. { Of subject with attribute. { Of an author with his works. { Of progenitor with posterity. { Of material with thing made.  Exclamation = Association of strong emotion with verbal forms  Hyperbole = Association of fact with co-existent emotion. Apostrophe = Association of the absent with the present. Vision = Association of past or future with present.

Based on  
the idea of  
Contrast.

{	Antithesis=Direct expressed contrast. Climax=Contrast through intermediates. Epigram=Contrast often implied between real and apparent meaning. Interrogation=Implied contrast of affirmation and negation. Irony=Implied contrast between truth and the contrary assumption.
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The “transferred epithet” may be classed under the second head, as based on the association between the attributes of related subjects.

We shall take up the figures above named in order, giving, successively, definitions, rhetorical values, and illustrations of each.

#### *SECTION I. DEFINITIONS, VALUES, AND ILLUSTRATIONS.*

##### I. SIMILE.

**Definitions.**—“A Simile is a sentence expressing a similarity of relations. It is consequently a kind of rhetorical proportion, and must, when fully expressed, contain four terms; e.g., the simile, ‘As the plough turns up the land, so the ship acts on the sea,’ may be stated thus: ‘The plough is to the land as the ship is to the sea;’ i.e., A : B :: C : D.”—*Adapted from Abbott and Seeley.*

“A figure of speech in which a likeness is pointed out or asserted between things in other respects unlike.”—*Kellogg.*

“A resemblance is not a figure of speech unless the things compared be different in kind.”—*Bain.*

“A simile is the statement of the resemblance of one object, act, or relation to another. . . . It may be founded on (1) direct resemblance; (2) resemblance of causes; (3) resemblance of effects; (4) resemblance of ratios.”—*D. J. Hill.*

**Rhetorical Values.**—1. *To aid the understanding.* For example, in order to describe an object that has not been seen, or cannot be seen, we make use of the description of one that has been seen. Take the following:

(a) “Aluminum is a metal with a lustre like that of silver and platinum.”

(b) "The illusion that great men and great events came oftener in early times than now, is partly due to historical perspective. As, in a range of equidistant columns the farthest off look the closest, so the conspicuous objects of the past seem more thickly clustered, the more remote they are."

2. *To impress the feelings.* This is frequently brought about by means of the surprise created in the mind of the reader. "Whatever," says Kames,\* "is found more strange or beautiful than was expected, is judged to be more strange or beautiful than it is in reality." For example, Ossian says, "The music of Caryl was like joys that are past: pleasant and mournful to the soul." All witty similes will be found to rest upon this idea of surprise. As another illustration of a simile serving only to impress the feelings, take the picture of the spinster aunt in Mrs. Browning's "Aurora Leigh":

"Cheeks in which was yet a rose  
Of perished summers like a rose in a book,  
Kept more for ruth than pleasure—if past bloom,  
Past fading also."

## II. METAPHOR.

**Definitions.**—"A Metaphor differs from a simile in form only, not in substance."—*Kames*.

"A word substituted for another on account of the resemblance or analogy between their significations."—*Whately*.

"A word used to imply a resemblance."—*D. J. Hill*.

"The transference of the relation between one set of objects to another for the purpose of brief explanation."—*Abbott and Seeley*.

"Metaphor indicates the resemblance of two objects by applying the name, attribute, or act of one directly to the other."—*Quackenbos*.

"A Metaphor is a figure of speech in which, assuming the likeness between two things, we apply to one of them the term which denotes the other."—*Kellogg*.

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\* "Elements of Criticism," p. 146.

**Rhetorical Values.**—1. *To aid the memory.* Metaphor multiplies meanings without multiplying words. If a distinct term were necessary to name every object, idea, and relation, the number of words in any language would be so great as to render the acquirement and retention of a fair vocabulary most burdensome, if not impossible. By the device of metaphor, however, one word has often many significations, each suggesting the other, yet each sufficiently distinct. Take, for illustration, the adjective "hard." Its simplest and earliest-learned use is to express the degree of impenetrability of any material object. But by making use of the idea of resemblance that underlies metaphor, we say "a hard heart," "a hard task," "a hard fate," "hard sense," etc., etc. So general is this expansion of the original idea, that the number of figurative significations in any language doubtless far exceeds that of the literal. After long-continued use of any figurative meaning the word ceases to be regarded as a formal figure, and is called a "faded metaphor." So numerous are these, that Richter has well called language "a dictionary of faded metaphors."

2. *To aid the understanding.* "All that concerns the relations of invisible things," says Abbott,\* "consists of implied metaphors; for we most naturally describe the relations of those things which are not visible, tangible, etc., by means of the relations of those things which are visible, tangible, etc." This use of metaphor is especially helpful and common in treating of the hidden operations of the mind. Thus we speak of "a sally of humor," a flash of wit," "a stroke of policy," "a ray of hope," etc.; while such metaphysical terms as "perception," "comprehension," "reflection," etc., etc., are all faded metaphors. To find the literal meaning of such words, we must, of course, trace them back to their roots in the language from

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\* "English Lessons for English People," p. 180.

which they are derived—a most profitable and interesting exercise.

3. *To impress the feelings.* “Of all the figures of speech,” says Blair,\* “none approaches so near to painting as metaphor. It gives light and strength to description, and makes intellectual ideas in some degree visible, by giving them color, substance, and sensible qualities.” This use of metaphors constitutes one of the chief elements of poetry; e.g.:

“The lawn  
Which, after sweeping broadly round the house,  
Went trickling through the shrubberies in a *stream*  
Of tender turf.”

4. *To excite surprise or curiosity.* This is, in some cases, but a corollary to the last value mentioned. The feeling of surprise is generally the first of the successive sensations aroused by a striking metaphor. Moreover, the idea of resemblance in a metaphor being only suggested, not stated, the effect upon the reader is like that of a conundrum. As Whately says,† “All men are more gratified at catching the resemblance for themselves than in having it pointed out to them.” The following metaphors, respectively, excite surprise and curiosity:

- (a)     “I have not stood long on the strand of life,  
          And these salt waters have had scarcely time  
          To creep so high up as to wet my feet.”

(b)     “Adversity is the grindstone of life.”

5. *To secure brevity and smoothness.* This value is especially apparent in comparison with simile. To say, for example, that a man is “as sly as a fox” is not so brief as to say that he is “a fox.” In a rhetorical period, moreover, a simile must have, from its nature, the same interrupting effect as that of any other qualifying or parenthetical clause; a metaphor, however, has no more of this effect

\* “Lectures,” p. 115.

† “Elements of Rhetoric,” p. 191.

than belongs to any other single word used in a literal sense, and in direct construction. Of the greater brevity of metaphor there is no better illustration than Spencer's oft-quoted comparison:<sup>\*</sup> "As, in passing through a prism, the crystal beams of white light are decomposed into the colors of the rainbow; so, in traversing the many-sided, transparent soul of the poet, the colorless rays of truth are transformed into brightly tinted poetry." It is clear that in receiving the double set of words expressing the two halves of the comparison, and in carrying the one half to the other, considerable attention is absorbed. Most of this is saved, however, by putting the comparison in a metaphorical form, thus: "The white light of truth, in traversing the many-sided, transparent soul of the poet, is refracted into iris-hued poetry." As to smoothness, compare, "Sorrow, like a cloud on the sun, darkened his face," with "A cloud of sorrow darkened his face."

**NOTE.**—Let the pupil point out the faded metaphors occurring in any page or chapter of some volume common to the class. Let him also trace back to their literal meanings such words as the following (the list can easily be enlarged by reference to such works as those of Trench):—

Melancholy, obvious, perception, insuperable, edify, apprehension, impediment, acuteness, comprehension, plague, ardor, adaptation, express, affliction, reflection, cordial, enhance, conception, ruminate, detect, inculcate, recollection, salient, inspiration, dainty, imagination, robust, sagacity, exaggerated, penetration, umbrella, emotion, extravagant, dilapidated, intuition, digression, ponder, support, besiege, rival, exile, comfort, correct, astonished, erring, farthing, necessity, etc., etc.

### III. PERSONIFICATION.

**Definitions.** — "Personification consists in attributing personality, or some of the attributes of personality, to an inanimate object because of a fancied resemblance to a living being."—*D. J. Hill*.

"A figure of speech in which things are raised to a plane of being above their own."—*Kellogg*.

\* "Philosophy of Style," p. 26.

"Personification consists in attributing life and mind to inanimate things."—*Bain*.

"The bestowing of sensibility and voluntary motion on things inanimate."—*Barnes*.

"It is the essence of a metaphor that it should be literally false. . . . It is the essence of a personification that, though founded on imagination, it is conceived to be literally true."—*Abbott*.

"The highest degree of energy is produced by such metaphors as attribute life and action to things inanimate."—*Whately*.

From these definitions it will be seen that, while all personifications may be construed as metaphors, not all metaphors are personifications. Blair first, and since him nearly all rhetoricians, have called attention to three grades of personification. These, in the order of their force and prevalence, are : (1) where mere animals are raised to the rank of man ; (2) where inanimate things are raised to the rank of mere animals ; (3) where inanimate things are raised to the rank of man. The relation underlying simile and metaphor is that of similarity between *visible* and *in-visible* objects ; that underlying personification is the relation of similarity between *cause* and *effect*. Take, for example, the proposition, "Grim-visaged war has smoothed his wrinkled front." Here the *effect* of war in making its participants grim-visaged is transferred to war itself. Similarly, we speak of "wrinkled care," "gaunt famine," etc.

**Rhetorical Values.**—1. *To give to inanimate objects the interest that attaches to persons.* The strongest interest naturally attaches to beings possessed of feelings and aspirations similar to our own. For this reason, the most popular forms of composition, as shown by public-library statistics, are those of romance, history, biography, and travel ; that is, those that deal especially with persons. "From the earliest times," says Bain,\* "this interest has been ex-

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\* "English Composition and Rhetoric," p. 36.

tended, by ascribing human feelings to the objects of the outer world on some pretext of remote resemblance. Thus, the powers of nature, as the winds and running streams, have been assimilated to living beings, and fancifully endowed with will, purpose, and feeling, so as to be recommended to our human sympathies. The highest merits of style are expressed by the words *animation*, *vivacity*, liveliness, as if the conferring of life were the means of awakening our strongest interest." By putting the following passage into strictly literal language, the degree of this value will readily be seen :

"Just when Nature discloses to our perceptions any of her grandest pictures, she shuts our lips. Whenever she stirs our sense of the sublime, she sternly tells us, 'My children, be dumb.'"

2. *To increase the vocabulary of material objects.* The vocabulary expressing the varying acts, states, and relations of humanity is so much greater than that descriptive merely of the material world, that personification is frequently a necessity. For example, we speak of "sighing (or whispering) winds," "babbling brooks," "howling storms," "angry lightnings," etc., etc. Almost any stanza from Tennyson's "Brook" affords an illustration ; e.g.:

"I murmur under moon and stars  
In brambly wildernesses;  
I linger by my shingly bars;  
I loiter round my cresses."

Still more striking illustrations may be found in the language of primitive religious faith, and in the fairy tales and the like that are so popular with children.

#### IV. ALLEGORY—FABLE—PARABLE.

**Definitions.**—"A Metaphor is an act of the imagination figuring one thing to be another. An Allegory requires no such operation, nor is one thing figured to be another; it consists in choosing a subject having properties or circum-

stances resembling those of the principal subject; and the former is described in such a manner as to represent the latter. The subject thus represented is kept out of view; we are left to discover it by reflection; and we are pleased with the discovery because it is our own work.”—*Kames*.

“When, with a view to some moral or instruction, subjects remote from one another are brought into a comparison sustained throughout the details, the result is an allegory.”—*Bain*.

“The allegory is either ‘a continued metaphor,’ or several cognate metaphors.”—*D. J. Hill*.

“A fictitious narrative or description so constructed as to suggest thoughts and facts entirely different from those to which it appears to relate.”—*Haven*.

“The narration of fictitious events whereby it is sought to illustrate important truths.”—*Quackenbos*.

**Rhetorical Value.**—*To describe one object or to express one idea by describing or expressing a related object or idea.*

“An allegory,” says *Kames*,\* “is in every respect similar to a hieroglyphical painting, excepting only that words are used instead of colors. Their effects are precisely the same; a hieroglyphic raises two images in the mind; one seen, which represents one not seen; an allegory does the same: the representative subject is described, and resemblance leads us to apply the description to the subject represented.” For example, in the third part of *Shakespeare’s “Henry VI.”* act v. scene iv., after the loss of her ablest generals, the Duke of Oxford and the Earl of Warwick, together with a large proportion of her army, Queen Margaret thus addresses her remaining nobles on the plains near Tewksbury:—

“Great lords, wise men ne’er sit and wail their loss,  
But cheerly seek how to redress their harms.  
What though the mast be now thrown overboard,  
The cable broke, the holding anchor lost,

\* “Elements of Criticism,” p. 370.

And half our sailors swallowed in this flood;  
 Yet lives our pilot still. Is't meet that he  
 Should leave the helm, and, like a fearful lad,  
 With tearful eyes, add water so the sea,  
 And give more strength to that which hath too much,  
 While in his moan the ship splits on the rock,  
 Which industry and courage might have saved?  
 Ah, what a shame! ah, what a fault were this!"

A literal paraphrase of the above allegory will show how much force is gained by use of the figure. The philosophy of this superior force seems to be, that in allegory the representative object or idea, being chosen arbitrarily, may be, and generally is, more familiar to the reader, in its character and relations, than is the object or idea represented.

Instances of allegory abound in our best literature. Among these may be noted "Pilgrim's Progress," Spenser's "Faerie Queene," the one hundred and thirtieth Psalm, Pope's "Temple of Fame," Chaucer's "House of Fame," Swift's "Tale of a Tub," and "Gulliver's Travels," Addison's "Vision of Mirza," "The Paradise of Fools," and "Luxury and Avarice," Thomson's "Castle of Indolence," and the closing passage in Longfellow's "Ship of State."

The distinction between allegory and its allied forms, fable and parable, is one not easily made. "All three agree," says Hill,\* "in not claiming to be the truth, but merely *vehicles* of the truth." As a rule, the fable deals with personifications of animals, as in the typical fables of Æsop, and is followed by a literal application or "moral;" while the application of the allegory is left to the imagination of the reader. According to Lessing, the fable embodies a moral in a special case; it is invested with reality and narrated as a story, which suggests the moral at once. Thus, the narrative of "The Man and the Bundle of Sticks" embodies an important truth—the power of union—in a particular case, represented as real, and calculated to suggest and bring home the moral.

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\* "Science of Rhetoric," p. 224.

The Parable, or "Fictitious Example," differs from the Fable in being generally possible, if literally interpreted; while the Fable would thus be impossible. In addition to the numerous parables of the Bible, an illustration is afforded by the "Choice of Hercules," found in Xenophon's "Memorabilia."

#### V. SYNECDOCHE.

**Definitions.**—"Synecdoche consists in putting the species for the genus, the individual for the species, the genus for the species, and the concrete for the abstract."—*Bain*.

"Synecdoche is using the name of a part for that of the whole, the name of the whole for that of a part, or a definite number for an indefinite."—*Quackenbos*.

"A trope used to express something differing in degree but not in kind."—*Haven*.

"In Synecdoche we do not change a name from one object to another, but we give to an object a name which literally expresses something more or something less than we intend."—*Hart*.

**Rhetorical Values.**—1. *To limit attention to the concrete.* In putting the species for the genus, or a part for the whole, we gain the advantage that belongs to all concrete forms of expression. The mind can deal, primarily, with only concrete images. The abstract word "color," for example, can convey no clear meaning to the mind until it is resolved, perhaps unconsciously, into one or more of its specific forms. In other words, synecdoche calls particular attention to some prominent part of an object, which part stands for the whole. For example, "The harbor is crowded with *masts*" is stronger than, "The harbor is crowded with *ships*," because the masts are the most prominent part of a ship. This value is especially marked in the use of a definite for an indefinite number. Thus, to say, "The citizens turned out by thousands" is more expressive than to say that they came in great numbers.

2. *To limit attention to the individual.* This is but carrying the first process a step farther. By calling a man a Brutus, a Washington, a Milton, or a Hampden, we take advantage of the conception already formed of these individuals by transferring it to the person to be described. For example, "She was a very Jezebel" is stronger than, "She was a cruel, designing woman." In this relation the figure has received the technical name *Antonomasia*.

3. *To convey the idea of magnitude.* This is a rare use of the figure; e.g., "The whole American nation was aroused" is more effective than "All the citizens of the United States were aroused."

4. *To avoid harshness.* In referring to the dead, for example, it is customary to speak of them as "the departed;" as those who have "fallen asleep," etc.; while in financial circles an absconding bank-clerk is no longer a thief, but a "defaulter." Men do not lie nowadays; they "prevaricate." In either case, the lack of definiteness makes the expression less harsh. When used for this purpose, synecdoche has received the technical name *Euphemism*.

#### VI. METONYMY.

**Definitions.**—"A figure in which a thing is named by some accompaniment."—*Bain*.

"The exchange of names between things related."—*Quackenbos*.

"A trope in which a word is used to express a thing differing from its original meaning only *in kind*."—*Haven*.

"The designation of an object by one of its accompaniments."—*D. J. Hill*.

"A figure of speech in which the name of one thing connected to another by some bond, not of likeness or unlikeness, is taken to denote that other."—*Kellogg*.

**Rhetorical Value.**—"To represent an unfamiliar or unimpressive object or idea by means of its relations to one that is more familiar and more impressive. The substitu-

tions most generally recognized as illustrating this are the following.—

(1) *The exchange of names between cause and effect.* E.g., "The sun drove them from the field," for, The heat of the sun, etc.; "Death fell in showers," for, Bullets, the implements (cause) of death, fell, etc.

(2) *Between the sign and the thing signified.* E.g., "The stars and stripes now float over Alaska," for, The authority of the United States now extends over Alaska.

(3) *Between a place and its inhabitant.* E.g., "Vicksburg at last surrendered," for, The garrison in Vicksburg, etc.

(4) *Between the container and the thing contained.* E.g., "The kettle boils," for, The water in the kettle, etc.

(5) *Between the instrument and the agent.* E.g., "The ballot is more powerful than the bullet," for, The voter is more powerful than the soldier.

(6) *Between the subject and its attribute.* E.g., "Youth and age are jealous of each other," for, The young and the old are, etc.

(7) *Between an author and his works.* E.g., "He has read Homer and Virgil," for, He has read the works of Homer and Virgil.

(8) *Between progenitor and posterity.* E.g., "Moab shall smite thee," for, The Moabites shall smite thee.

(9) *Between the material and the thing made.* E.g., "He raised his glittering steel on high," for, He raised his glittering dagger. By some modern writers, notably Bain and D. J. Hill, this ninth substitution is classed under Synecdoche; a classification for which the reasons do not plainly appear.

#### VII. EXCLAMATION.

**Definitions.**—"When, from sudden and intense emotion, we give utterance to some abrupt, inverted, or elliptical expression, we are said to use an Exclamation."—*Bain.*

"Not every exclamation is a figure of speech. The expressions 'Oh !' 'Alas !' and the like, are plain language, because they fail to fulfil the condition of figures, *that one thing is expressed in the form of another*. Interjections are as natural expressions of feeling as verbs and nouns are, respectively, of actions and objects. The primary and natural expression of strong emotion is not a *proposition*, but an *interjection*."—D. J. Hill.

**Rhetorical Values.**—1. *By its brevity, exclamation becomes more forcible than the declarative form of expression.* This applies especially to the interjections, where a single word, such as "Beware !" often expresses more than would a long declarative sentence. It is an apt illustration of Spencer's\* law of the economy of the reader's attention: "Carrying out the metaphor that language is the vehicle of thought, there seems reason to think that the friction and inertia of the vehicle deduct from its efficiency."

2. *It is a more natural, and therefore a more easy, method of expressing strong emotion than is the declarative form.* Paraphrase the following in the declarative form, and note the loss of force and beauty:

"What a piece of work is man ! how noble in reason ! how infinite in faculties ! in form and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a god !"

#### VIII. HYPERBOLE.

**Definitions.**—"An object of an uncommon size, either very great of its kind, or very little, strikes us with surprise; and this emotion produces a momentary conviction that the object is greater or less than it is in reality. The same effect, precisely, attends figurative grandeur or littleness; and hence the Hyperbole, which expresses that momentary conviction."—Kames.

"Hyperbole consists in magnifying objects beyond their

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\* "Philosophy of Style," p. 6.

natural bounds, so as to make them more intelligible."—*Bain*.

"The exaggeration of attributes, or the assigning to a subject of a wonderful and impossible act, as the result of ardent emotion."—*Quackenbos*.

"An expression which, literally understood, means more than the writer really intends to utter."—*Haven*.

**Rhetorical Valuea.**—1. *To give to an object or an idea, in the mind of the reader, that undue magnitude or prominence that is ascribed to it by the imagination or the passion of the writer.* "Every strong passion," says Bain,\* "magnifies whatever concerns it; and it is a generally accepted law that whatever occupies the attention exclusively at one time, assumes a disproportionate relative magnitude."

Thus, the specialist, in any science or art, when speaking of his particular field, is permitted to use expressions that, in any one else, would appear to be unwarranted exaggerations. All great writers in all languages furnish frequent illustrations of this value of hyperbole. For example, Virgil says that Camilla, the Volscian heroine, "outstripped the winds in speed." This use of hyperbole is especially marked and frequent in Milton, Shakespeare, and the Biblical writers.

2. *To produce a humorous effect.* This use of hyperbole is sometimes construed as an independent figure. It is used to excess by all our modern humorous writers. For instance, Burdette tells of a young man whose face so burned with embarrassment that it "would scorch an iceberg brown in ten minutes." See also Mark Twain's soliloquy at "the tomb of Adam," etc.

#### IX. APOSTROPHE.

**Definitions.**—"Apostrophe is an address to a real person, but one who is either absent or dead, as if he were present and listening to us."—*Blair*.

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\* "Rhetoric," p. 55.

"The bestowing of a momentary presence upon a sensible being who is absent. This figure is sometimes joined with personification."—*Kames*.

"A figure of speech in which the absent one is addressed as though present, and the inanimate as though intelligent and present."—*Kellogg*.

**Rhetorical Valuea.**—1. *To obliterate distinctions of fact evident in unimpassioned moods, but not evident under strong emotions.* This figure presupposes the strongest emotion on the part of both speaker and hearer. It is used frequently by our best writers, but its very nature demands that it be employed with great care.

2. *To produce a humorous effect.* Witness Burns's "Tam O' Shanter,"

"Ah, Tam! ah, Tam! thou'l get thy fairin!"

and many of Carlyle's apostrophes. And the following from Charles Lamb:

"Hail to thy returning festival, old Bishop Valentine! Great is thy name in the rubric, thou venerable Archflamen of Hymen! Immortal Go-between, who and what manner of person art thou?"

Unless warranted by the degree of emotion, the use of apostrophe is one of the worst forms of bombast.

#### X. VISION.

**Definitions.**—"Vision has sometimes been confounded with apostrophe, but the two are entirely distinct. While apostrophe consists in a direct address, vision treats the past and the future as if they were the present. It does not invoke, but describes."—*D. J. Hill*.

"The representation of past events, or imaginary objects and scenes, as actually present to the senses."—*Quackenbos*.

"The representation of what is past, future, or absent, or of fancied occurrence, as though it were present."—*Haven*.

**Rhetorical Value.**—*To obliterate distinctions in time by the aid of imagination*, and thus to give to past, future, or fancied events that interest that belongs to the present. Use the past in place of the “historical present” tense in the following well-known passage from Webster, and note the weakening effect :

“The assassin *enters*, through the window already prepared, into an unoccupied apartment. With noiseless foot he *paces* the lonely hall, half lighted by the moon; he *winas* up the ascent of the stairs, and *reaches* the door of the chamber.”

#### XI. THE TRANSFERRED EPITET.

**Definitions.**—“A figure in which the attributes of one subject are extended to another with which it is connected. The expression of such a thought must be considered a figure, because the attribute is not applicable to the subject in any proper sense.”—Kames.

**Rhetorical Values.**—*To beautify or vivify one object or idea by giving to it the attributes of another closely related*. The figure appears in several forms. We quote the following from Kames: \*—

1. An attribute of the cause expressed as an attribute of the effect:

“An impious mortal gave the *daring* wound.”

2. An attribute of the effect placed as an attribute of the cause:

“No wonder, fallen from such a *pernicious* height.”

3. The effect itself placed as an attribute of the cause:

“Casting a dim *religious* light.”

4. An attribute of a subject given to one of its parts:

“To stoop with *wearied* wing and *willing* feet.”

5. A quality of the agent given to the instrument:

“He drew his *coward* sword.”

6. An attribute of the agent given to that upon which it operates:

“The *high* climbing hill.”

\* “Elements of Criticism,” pp. 366-7.

7. A quality of one subject given to another:

“He steers the *fearless* ship.”

8. A connected circumstance expressed as a quality of the subject:

“’Tis ours the chance of *fighting* fields to try.”

## XII. ANTITHESIS.

**Definitions.**—“Antithesis, properly so called, consists in the explicit statement of the contrast implied in the meaning of any term or description.”—*Bain*.

“It is a law of the mind’s action to observe the differences of objects, in one or more particulars that are alike in all other respects. . . . Antithesis is the collocation of two objects together that differ distinctly, at least in one particular, and agree in others. It is the union of objects by their differences.”—*Haven*.

“A perfect antithesis requires that the objects belong to the same generic class, though they must be the most widely different of that class.”—*D. J. Hill*.

**Rhetorical Values.**—1. *To give vividness to an object or idea by contrasting it with its opposite.* This principle applies as well in the material world. A black object looks blacker, and a short object shorter, when each is placed side by side, respectively, with a white and a long object.

*Ill.*—“Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.”

2. *To give vividness by contrasting an object with its associates in the same class.* “We come to know heat,” says *Bain*,\* “not merely by its fundamental opposite, cold, but by its difference from light, another member of the class of natural agents.”

3. *To excite interest through wonder.* The biographer often adds interest to his narrative by picturing the wonderful contrast between the humble surroundings of his hero in youth and his brilliant achievements in later years. For

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\* “Rhetoric,” p. 47.

example, Cowley begins a paragraph of his essay on Cromwell as follows: "What can be more extraordinary than that a person of mean birth, no fortune, no eminent qualities of body, which have sometimes—or of mind, which have often—raised men to the highest dignities, should have the courage to attempt, and the happiness to succeed, in so improbable a design as the destruction of one of the most ancient and most solidly founded monarchies upon the earth?"

### XIII. CLIMAX.

**Definitions.**—"Climax, or the rhetorical ladder, consists in such an arrangement of ideas in a series as to secure a gradual increase of impressiveness. It is based on the principle of contrast. Antithesis contrasts objects by bringing them together in opposition; climax contrasts objects by exhibiting their degrees of difference through a series of intermediates."—*D. J. Hill.*

"The arrangement of a succession of words, clauses, members, or sentences, in such a way that the weakest may stand first; and that each in turn, to the end of the sentence, may rise in importance and make a deeper impression on the mind than that which preceded it."—*Quackenbos.*

**Rhetorical Value.**—*To adapt the force of successive expressions to the state of the mental sensibilities.* Herbert Spencer illustrates this point admirably, in his "Philosophy of Style" (p. 39), when he says: "As immediately after looking at the sun we cannot perceive the light of a fire, while by looking at the fire first and the sun afterwards we can perceive both, so, after receiving a brilliant or weighty or terrible thought, we cannot appreciate a less brilliant, less weighty, or less terrible one."

*Ill.*—"To weep for fear is childish; to weep for anger is womanish; to weep for grief is human; to weep for compassion is divine."

## XIV. EPIGRAM.

**Definitions.**—“In the Epigram the mind is roused by a conflict or contradiction between the form of the language and the meaning really conveyed.”—*Bain*.

“An epigram proper is a sentence in prose, or a short poem, treating of only one thing, and embracing some striking or ingenious thought. It is now made to embrace any brief expression of a startling thought.”—*Haven*.

“That form of expression in which there is a contradiction between the *real* and the *apparent meaning*.”—*D. J. Hill*.

**Rhetorical Values.**—1. *To excite surprise and consequent interest by an apparent contradiction*; e.g.,

“The favorite has no friend.”

2. *To fix a thought in memory by expressing it in condensed and paradoxical form.* Many of our common proverbs illustrate this value; e.g., “The child is the father of the man.”

## XV. INTERROGATION.

**Definitions.**—“The Interrogation aims at conveying an opinion more strongly by giving it the form of a question. The negative interrogation affirms, and the positive denies.”—*Bain*.

“An interrogation may be a part of plain speech. It becomes figurative when it is an affirmation in the form of a question.”—*D. J. Hill*.

“The prime design of a question is to ask for information; but as a question naturally arrests the attention as if to demand a reply, it is often resorted to in excited feeling to express an assertion, by assuming that no other reply could be given than the one which the speaker believes to be correct.”—*Haven*.

**Rhetorical Values.**—1. *To make the reader or listener a*

*partner in the discourse.* We may be dull and listless while a speaker is making mere declaration, but once let him put to us a direct question, and common civility, as well as interest, compels us to attend. Paraphrase the following in declarative form, and note the loss of force:

"Who fought your naval battles in the last war? Who led you on to victory after victory, on the ocean and the lakes? Whose was the triumphant prowess before which the Red Cross of England paled with unwonted shames? Were they not men of New England? Were these not foremost in those maritime encounters which humbled the pride and power of Great Britain?"

2. *To bring affirmative and negative answers into contrast.* It will be seen that interrogation really depends upon an implied antithesis. The affirmative is admitted by virtue of the impossibility of the negative, or *vice versa*. For example, "Who by searching can find out God?" is only a stronger way of saying, No one by searching can find out God.

#### XVI. IRONY.

**Definitions.**—"Irony is a figure by which is expressed directly the opposite of what it is intended shall be understood."—*Quackenbos*.

"A species of wit used in discourse which, taken literally, conveys the very opposite of what is intended."—*Kellogg*.

"Irony expresses the contrary of what is meant, there being something in the tone or manner to show the real drift of the speaker."—*Bain*.

**Rhetorical Values.**—1. *In debate. to disarm an opponent.* An ironical remark, like innuendo, gives an opponent no target, no tangible point, at which to direct his reply. Irony is, therefore, a most effective weapon in argumentation. As an illustration of this value take the following:

"The atrocious crime of being a young man, which the honorable gentleman has with such spirit and decency charged upon me, I shall attempt neither to palliate nor to deny."

And this from Fox :

" 'But we must pause !' says the honorable gentleman. If a man were present now at the field of slaughter, and were to inquire for what they were fighting, ' Fighting!' would be the answer; 'they are not fighting, they are pausing.' Why is that man expiring? Why is that other writhing with agony? What means this inexplicable fury? The answer must be, ' You are quite wrong, sir. You deceive yourself; they are not fighting. Do not disturb them; they are merely pausing.' "

2. "*To expose false sentiment by asserting it so baldly as to induce others to see its falsity.*" Thus, Dr. Johnson gives a severe thrust to Lord Chesterfield, when that nobleman comes with offers of patronage after the author has begun to be independent, by asking, "Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached the ground, encounters him with help?"

3. *To amuse by stating inconsistencies as true.* This is one of the most common and most admirable forms of wit, or, more properly, of humor.

Irony must here be carefully distinguished from *Ridicule*, which involves the idea of contempt; from *Derision*, which involves a feeling of personal hostility as well as of contempt; from *Mockery*, which is insulting derision; from *Satire*, which is witty mockery directed toward the reformation of follies, vices, and abuses; and from *Sarcasm*, which is disguised vituperation. These figures, as they are sometimes called, are here given in the order of their severity. Irony is sometimes ranked between satire and sarcasm on the ground that it is disguised satire.

Such writers as Cervantes, Dickens, and Irving afford numberless illustrations of the third value of irony; e.g.:

"We are told that the ancient Germans had an admirable mode of treating any question of importance; they first deliberated upon it when drunk, and afterwards reconsidered it when sober. The shrewder mobs of America, who dislike having two minds upon a subject, both determine and act upon it drunk; by which means a world of cold and tedious speculation is dispensed with. And as it is universally allowed that when a man is drunk he sees double,

it follows most conclusively that he sees twice as well as his sober neighbors."—"Knickerbocker History," Irving.

## MINOR FIGURES.

Some of these may be noted briefly:—

1. *Innuendo*, or *Insinuation*, that is, the suggestion of a fault or a virtue, is effective, because, like Irony, it precludes reply. *Illi*.—"He did his party all the harm in his power; he spoke for it and voted against it."

2. *Onomatopæia*, or the selection of words to imitate certain articulate sounds, sometimes adds vividness to description; e.g., "Bang," "buzz," "whiz," etc.

"The cataract strong  
Then plunges along,  
Striking and raging  
As if a war raging  
Its caverns and rocks among;  
Rising and leaping,  
Sinking and creeping,  
Swelling and sweeping,  
Showering and springing,  
Flying and flinging,  
Writhing and ringing,  
Eddying and whisking,  
Spouting and frisking,  
Turning and twisting,  
Around and around  
With endless rebound;  
Smiting and fighting,  
A sight to delight in;  
Confounding, astounding,  
Dizzying and deafening the ear with its sound."

3. *Asyndeton*, or the omission of connectives, already noted under Force, Part II. E.g., "That thou givest them they gather. Thou openest thine hand, they are filled with good."

4. *Apophasis*, *Paralipsis*, or *Omission*, is the pretended suppression of what one is really saying; e.g., "I pass over his conceit, his selfishness, his narrowness; I say nothing of his treatment of his family," etc. The figure is conducive to brevity.

5. *Ellipsis*, or the omission of a word or words essential to the construction, often adds force. In this respect its value resembles that of the interjection. *Ill.*—"Who steals my purse steals trash."

6. *Hyperbaton*, or intentional inversion and the violent transposition of words, is a form of poetical license, and is used by some prose-writers; e.g., "He seeks the wide world o'er."

7. *Enallage*, or the use of one part of speech for another, is also confined to poetic diction. *Ill.*—"God answers sharp and sudden on some prayers."

8. *Syllepsis* is the construing of words according to their general meaning rather than their strict grammatical construction; e.g., "We get no Christ from you."

9. *Pleonasm*, or the use of superfluous words, is allowable in poetic diction, and in prose when expressing strong emotion; e.g., "The boy, oh, where was he?"

Of these nine minor figures, the last five are sometimes called "figures of syntax," as they are deviations from literal construction rather than from literal meaning.

#### EXERCISES.

**NOTE.**—Let the pupil name the figure employed in each of the following sentences, telling to what subdivision, if any, it belongs, and stating its object, or rhetorical value.

1. How frightened hypocrisy hastens to defend itself!  
 2. Old people and children would come to their doors for the bishop as they would for the sun. 3. Oh, Thou who art! Man names thee Father; but Solomon names thee compassion, and that is the most beautiful of all thy names.

4. Prejudices are the real robbers; vices the real murderers.

5. His tenderness was the result of a strong conviction filtered through life into his heart. 6. Commerce picks half-drowned Holland up by the locks and pours gold into

her lap. 7. Youth with gentleness has upon old men the effect of sunshine without wind. 8. The soul is the only bird which sustains its cage. 9. Distress is the nurse of self-respect. 10. Misery is sometimes a mother. 11. Desiring to be always in mourning, he clothed himself with night. 12. Napoleon was the archangel of war. 13. Life is a stage-scene in which there is little that is practical. 14. Happiness is an old sash painted on one side. 15. I am sorry for despots; they have very delicate health.

16. He had the appearance of a caryatid in vacation. 17. His specialty was to succeed in nothing. 18. To err is human, to loaf is Parisian. 19. Much forehead in a face is like much sky in a horizon. 20. Death appeared to him with huge epaulets, and he gave him almost a military salute. 21. There is a way of meeting error while on the road of truth.

22. He was the stupendous architect of a downfall. 23. This flower of the shade, full of perfumes and poisons, which is called love. 24. Destroy the cave, ignorance, and you destroy the mole crime.

25. He had all the vices and aspired to all the crimes. 26. He was a fashion-plate living in distress. 27. Men in fevers thread back the passage of delirium.

28. He who has seen the misery of man only has seen nothing, he must see the misery of woman; he who has seen the misery of woman only has seen nothing, he must see the misery of childhood.

29. Despair is surrounded by fragile walls which all open into vice or crime.

30. He sailed away with all his canvas spread. 31. In the world, a man lives in his own age; in solitude, in all ages.

32. Grace is said before meat. 33. Dean Swift aspired to the mitre. 34. Come, sealing night, scarf up the tender eye of pitiful day.

35. The crescent is waning before the cross.

36. Night had dropped her curtain down and pinned it

with a star. 37. I thought that this man had been a lord among wits, but I find that he is only a wit among lords. 38. Earth felt the wound.

39. He pours out all the vials of his wrath on my devoted head. 40. His mind was a vast magazine of knowledge. 41. He was addicted to the bottle. 42. Up came the reserve of foot and horse. 43. He rose and addressed the chair. 44. O Rome, Rome, thou hast been a tender nurse to me! 45. He received the lion's share of the profits. 46. The green corn hath rotted ere his youth obtained a beard. 47. Their ranks are breaking like clouds before a gale. 48. The coat does not make the man. 49. Talent is a cistern, genius is a fountain. 50. The lamp is burning. 51. He left his father's hearth.

52. The sanctity of the lawn should be kept unsullied. 53. The Athenians understand what is good, but the Lacedemonians practise it. 54. Grim-visaged war hath smoothed his wrinkled front. 55. He threw down the gauntlet of debate. 56. Stop my house's ears. 57. His words were shed softer than leaves from the pine. 58. His pocket was affected. 59. Blow, blow, thou winter wind. 60. Yarn is the product of the spindle. 61. The palace should not scorn the cottage. 62. Better to reign in hell than to serve in heaven. 63. Come to the bridal chamber, Death. 64. Necessity is the mother of invention. 65. The iron-throated monster spoke all night long. 66. Ye storms resound the praises of your king.

67. Tennyson's earliest poems are festoons of verbal beauty. 68. She left the protection of his roof. 69. For fools rush in where angels fear to tread. 70. There rose a shout, prolonged and loud, that to the Ocean seemed to say, Take her, O Bridegroom, old and gray. 71. The moping owl doth to the moon complain.

72. They follow their chief for the loaves and fishes. 73. The valiant taste of death but once. 74. The kingdom of God is like a grain of mustard seed.

75. He commanded a company of lance.

76. Save the ermine from pollution.  
77. The turban yields to the tartan.  
78. Flag of the brave, thy folds shall fly the sign of hope and triumph high!  
79. Hope is swift, and flies with swallow's wings. 80. He falls like Lucifer, never to hope again. 81. He baits his hook for subscribers. 82. All his good intentions were choked by the tares of evil habit. 83. Bees will not work except in darkness; thought will not work except in silence. 84. She left his bed and board. 85. The pen is mightier than the sword. 86. Tongue was the lawyer and argued the case. 87. Political antagonists should not strike below the belt. 88. The strong mind reeled under the blow. 89. The little bird sits at his door, like a blossom among the leaves.  
90. His tongue grappled with a flood of words. 91. Hope, enchanted, smiled, and waved her golden hair.  
92. The commerce was carried on in British bottoms.  
93. The bullet is giving way to the ballot. 94. Into the jaws of death, into the mouth of hell, rode the six hundred.  
95. I will not be anybody's cat's-paw.  
96. Anthony is but a limb of Cæsar.  
97. Their lives glide on like rivers that water the woodland.  
98. He condemns the greatness. 99. He is fairly launched upon the road to preferment. 100. We have prostrated ourselves before the throne. 101. Sleep, gentle sleep, Nature's soft nurse, how have I frightened thee that thou no more wilt weigh my eyelids down! 102. The waves to sleep had gone. 103. We should stop throwing grass and begin to throw stones.  
104. His rudeness is a sauce to his wit.  
105. Poets commonly have no larger stock of tunes than a hand-organ has.  
106. The bench should be incorruptible. 107. The gown quarrelled with the town. 108. He bought forty head of cattle. 109. The board at this little inn was excellent.

110. The very stones of Rome will rise in mutiny. 111. He can scarcely keep the wolf from his door. 112. It drop-peth as the gentle rain from heaven upon the place beneath. 113. Disappointments nourish us in the desert places of life, as the ravens fed the prophet in the wilderness. 114. A pun, like a penny on the rails, may throw the train of conversation off the track. 115. Few Ameri-can keels plough the ocean.

116. The breeze comes whispering to our ears.

117. It was written at a white heat.

118. She sat like Patience on a monument, smiling at grief. 119. The pew does not always heed the pulpit. 120. He employs twenty-five hands. 121. The watched pot never boils. 122. Bring with thee Sport that wrin-kled Care derides, and Laughter holding both his sides. 123. He was a willow, not an oak. 124. She let conceal-ment, like a worm in the bud, feed on her damask cheek. 125. The busy fingers toiled on. 126. It is a city of spires. 127. I did some excellent things indifferently, some bad things excellently. 128. Death fell in showers. 129. Great Father of your country, we heed your words. 130. Grim Pestilence stalked o'er the land. 131. Strike while the iron is hot.

132. A fatal habit settles upon one like a vampire, and sucks his blood.

133. Shoulder to shoulder South Carolina and Massa-chusetts went through the Revolution. 134. Freedom shrieked when Kosciusko fell. 135. His eloquence never blazed in sudden flashes. 136. As fire drives out fire, so pity, pity. 137. The very walls will cry out against it.

138. The ship wrestles with the storm.

139. Locomotives fly across the continent like shuttles across a web. 140. The sun pillows his chin upon an orient wave.

141. The American sailor humbled the Barbary flag. 142. The hollow oak is our palace. 143. Flattery spits

poison at the mightiest peers. 144. Your flashes of merriment that were wont to set the table on a roar.

145. Galileo raised his glass to the heavens. 146. He is a very Croesus. 147. Who would not like to visit the Old World? 148. Curses, like chickens, always come home to roost. 149. The papers held my name up to keep it from the mud. 150. The moon climbs up the sky. 151. This is a drowsy night. 152. Addison was smooth, but Prescott smoother. 153. Always respect old age. 154. Silence is the most effective eloquence. 155. The thistle that was in Lebanon sent to the cedar that was in Lebanon, saying, Give thy daughter to my son to wife: and there passed by a wild beast in Lebanon, and trod down the thistle.

156. Thy resolution may fluctuate on the wild and changeful billows of human opinion, but mine is anchored on the Rock of Ages.

157. Adversity bends the heart as fire bends the stubborn steel. 158. It is thee only I address; and what can counterbalance thy choice? 159. Shall I stoop my crest to Richard? 160. Europe shall hear the loud step of him she has driven from her shores! 161. Thy mind is the garden of the sluggard, and the weeds have rushed up, and conspired to choke the fair and wholesome blossom.

162. Have you never found your mind darkened, like the sunny landscape, by the sudden cloud, which augurs a coming tempest? 163. They who jest with majesty, even in its gayest mood, are but toying with the lion's whelp, which, on slight provocation, uses both fangs and claws. 164. Thinkest thou our word is a feather to be blown backward and forward between us? 165. Do rocks melt with the sun? 166. We have often thought that the public mind in our country resembles the sea when the tide is rising. Each successive wave rushes forward, breaks, and rolls back; but the great flood is steadily coming on.

167. Nature from her seat sighing, through all her works gave signs of woe, that all was lost.

168. Athens, the eye of Greece, mother of arts and eloquence.
169. A second Daniel come to judgment.
170. Teachers are the parents of the mind.
171. Favors to none, to all she smiles extends.
172. All Switzerland is in the field.
173. Galileo was the Columbus of the heavens.
174. Wisdom is gray hair to men.
175. By indignities men come to dignities.
176. No light, but rather darkness visible.
177. Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.
178. Terrors are turned upon me; they pursue my soul as the wind, and my welfare passeth away as a cloud.
179. Before his honesty of purpose, calumny was dumb.
180. A frame of adamant, a soul of fire, no dangers fright him, and no labors tire. 181. He lived to die, and died to live.
182. Censure is the tax a man pays to the public for being eminent.
183. Panoplied in brass, they came from the ships and tents.
184. Destruction and Death say, we have heard thereof with our ears.
185. There be some who, with everything to make them happy, plod their discontented and melancholy way through life, less grateful than the dog which licks the hand that feeds it.
186. Harmonious discord everywhere.
187. Benevolence descends into the cellars, where Poverty lies on the damp floor, while Pestilence stands at the door, like the cherubim at the entrance of Eden, forbidding Selfishness to enter.
188. Five thousand head of cattle perished in the late storm.
189. But there are even some, O Romans, who say that Catiline has been cast into exile by me. That timid and very modest man, no doubt, was unable to endure the voice of the consul; as soon as he was ordered to go into exile, he obeyed, he went.
190. We catch love and other fevers in the vulgar way.

191. Night is the summer when the soul grows ripe with Life's full harvest.

192. In Demosthenes we find a fiery energy, but not that polish and elegance that characterize Cicero. 193. If I had as many tongues as there are stars in heaven, as many words as there are grains of sand on the shore, my tongues would be tired, and my words exhausted, before I could do justice to your immense merit.

194. His roof was at the service of the outcast; the unfortunate ever found a welcome at his threshold. 195. It is the decree of Providence that man shall earn his bread by the sweat of his brow.

196. How art thou fallen from heaven, O Lucifer, son of the morning!

197. Modesty is the epidermis of the soul.

198. Oh, the unfortunate! how pallid they are, how cold they are! 199. Cities, like forests, have their dens.

200. There was no more bread in the den, but there was tobacco. 201. They see truth gleaming forth, that daylight of the human soul.

202. They have but one ambition, to be little.

203. A nebula is an ant-hill of stars.

204. A bit of mould is a pleiad of flowers.

205. Women play with their beauty as children do with their knives, they wound themselves with it. 206. History relates and does not inform against. 207. Despair is the final arm which sometimes gives victory. 208. The pupil dilates in the night, and at last finds day in it, even as the soul dilates in misfortune, and at last finds God in it.

209. Ye are our epistles written in our hearts, known and read of all men.

210. Zeal and duty are not slow, but on occasion's fore-lock watchful wait.

211. A Scotch mist becomes a shower; and a shower, a flood; and a flood, a storm; and a storm, a tempest; and a tempest, thunder and lightning; and thunder and lightning, heaven-quake and earthquake. 212. Gold cannot

make a man happy any more than rags can render him miserable. 213. There were an Anthony would ruffle up your spirits, and put a tongue in every wound of Cæsar, that should move the stones of Rome to rise in mutiny. 214. Early instill into your children's hearts the love of cruelty, yet by no means call it by its true name, but encourage them in it under the name of fun. 215. Lord, how long shall the wicked triumph? 216. The easiest way of doing nothing is to do it. 217. He is a man of principle in proportion to his interest. 218. Out of books he taught me all the ignorance of men. 219. I, alas, a wild bird scarcely fledged, was brought to her cage, and she was there to meet me. Very kind. Bring the clean water; give out the fresh seed. 220. The universe turned stranger. 221. She loved my father, and would love me too as long as I deserved it. Very kind. 222. And thus my father's sister was to me my mother's hater. 223. I read her books, gave ear to her vicar, tea to her visitors. 224. Always he was looking for the worms, I for the gods. 225. A life, a poetry, which means life in life! 226. Petitions having proved unsuccessful, it was next determined to approach the throne more boldly. 227. Hasten slowly.

#### SECTION II.—USES AND ABUSES OF FIGURES.

NOTE.—It is suggested that the following principles be treated in class as were those in chapters I. to VII.; i.e., that the sentences containing the figures, faulty or otherwise, be placed upon slips and given to the pupil for criticism by applying the respective principles.

##### SIMILE.

1. *An object must not be compared to another of the same kind, or to one which it already resembles.*

*Criticise.*—“Milton like Homer wrote an epic, and like Homer he was blind.”

2. *A simile must not be founded on too faint a resemblance.*

*Criticise.*— “ Then the bitter sea  
 Inexorably pushed between us both;  
 And, sweeping up the ship with my despair,  
 Threw us out as a pasture to the stars.”

3. *Trite similes are to be avoided.*

*Criticise.*—“ The city rose like a phoenix from its ashes, and its defenders went forth again bold as lions to meet their hereditary foe.”

4. *The comparison must be more intelligible than the thing compared.* All similes founded on mere local traditions, on obscure mythological personages or events, on the vocabulary of science, or on the technicalities of any trade or profession, are therefore objectionable.

*Criticise.*—“ His movements were as sudden and unexpected as those of an eccentric lathe.”

5. *Belittling similes should be avoided, except for the purpose of burlesque.* “ In general,” says Kames,\* “ it is a rule that a grand object ought never to be resembled to one that is diminutive, however delicate the resemblance may be; for it is the peculiar character of a grand object to fix the attention and swell the mind; in which state to contrast it to a minute object is unpleasant.”

*Criticise.*—“ The moon is like a jewel in the sky.”

6. *Formal simile should not be introduced in the expression of strong passions such as anguish, terror, remorse, despair, etc.* “ Since comparisons are the language of imagination rather than of passion,” says Blair,† “ an author can hardly commit a greater fault than in the midst of passion to introduce a simile.”

*Criticise.*—(The speaker being in terror of instant death.)

• So looks the pent-up lion o'er the wretch  
 That trembles under his devouring paws;  
 And so he walks insulting o'er his prey,  
 And so he comes to rend his limbs asunder.  
 Ah, gentle Clifford, kill me with thy sword,  
 And not with such a cruel, threatening look.”

7. *Except in burlesque, the comparison should not be*

\* “ Elements of Criticism,” p. 389.

† “ Lectures,” p. 180.

*disproportionately greater or more elevated than the thing compared.*

*Criticise.*—"As the orator warmed with his theme, his voice resounded like the roar of Niagara."

8. *A simile should not be based on an image that is nauseous, ugly, or strongly disagreeable.* Such similes often excite laughter, and therefore add a certain interest, but the loss in delicacy is greater than is the gain in force.

*Criticise.*—"The gentleman from Georgia bobs about, in his excitement, like a hen with her head cut off."—*From a speech in Congress.*

9. *The resemblance should depend upon a relevant circumstance.* In some attempts at simile, the only shade of resemblance lies in a certain word, not in a circumstance.

*Criticise.*—"But for their spirits and souls, this word *rebellion* had froze them up as fish are in a pond."

10. *The comparison should be more impressive than the thing compared.*

*Criticise.*—"The author's descriptions are so cold that they surpass the Caspian snow."

11. *Mere intellectual comparisons should be avoided.* The two cases last given may often be classed under this principle, for irrelevant or unimpressive comparisons are often merely intellectual rather than emotional.

*Criticise.*—"Reason to passion gives but edge and power,  
As heaven's bless'd beam turns vinegar more sour."

12. *The simile should generally be placed before the object to which it is applied.* This is but an application of Spencer's law, that "whatever qualifies should precede what is qualified." The principle may be violated where the simile is either very simple or very long. Transpose the following and note the loss of force: "As mosses and fungi gather on sickly trees, not on thriving ones, so odious habits fasten only on natures that are already enfeebled."

13. *The simile should be free from distasteful accompaniments.* Thus, Bain justly criticises an otherwise beautiful simile from Lucretius, because it assumes indirectly that a man generally delights in witnessing the misery of his fellows.

*14. Formal comparisons are to be avoided in treating of commonplace subjects, especially when there is no mental excitement.* On this ground Kames, and after him many rhetoricians, criticise the following speech of one of Shakespeare's gardeners:

“ Go, bind thou up yon dangling apricots,  
Which, like unruly children, make their sire  
Stoop with oppression of their prodigal weight;  
Give some supportance to the tender twigs.  
Go thou, and, like an executioner,  
Cut off the heads of too fast growing sprays,  
That look too lofty in our commonwealth;  
All must be even in our government.”

*15. Simile should be used neither frequently nor from mere habit.* Quackenbos well says that “only writers of transcendent genius can indulge in continued ornament with any hope of success.” Among young writers of vivid imagination there are few more frequent forms of affectation than a multiplicity of figures.

#### METAPHOR.

*1. Mixed or incongruous metaphors are always to be avoided.*

*Criticise.*—“The fire of jealousy will soon root out all happiness from the domestic circle.”

*2. A metaphor should not be “strained” or carried out into irrelevant details.*

*Criticise.*—“Since the vessel of thy unbounded ambition hath been wrecked in the gulf of thy self-love, it would be proper that thou shouldst take in the sails of thy temerity, and cast the anchor of repentance in the port of sincerity and justice, which is the port of safety; lest the tempest of our vengeance make thee perish in the sea of the punishment thou deservest.”

*3. An excess of metaphor is to be avoided.* It is not well to prepare a dinner wholly of spices. “When,” says Kames,\* “the subject is imagined to be first one thing and then another in the same period without interval, the mind is distracted by the rapid transition.”

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\* “Elements of Criticism,” p. 874.

*Criticise.*—“I am thankful for the iconoclastic spades which are rooting up old saws that have become stripped of all significance, like Cleopatra’s Needle, by being removed from their natural surroundings.”

4. *Sense should not be sacrificed to sound.* This is sometimes but one form of the fault last mentioned.

*Criticise.*—“Ezekiel was a comet. Sharp, distinct yet nebulous, swift, sword-shaped, blood-red, he hangs in the Old Testament sky, rather burning as a portent than shining as a prophet.”

5. *A metaphor, like a simile, should not be based on a faint resemblance.*

*Criticise.*—“He cannot buckle his distempered cause within the belt of rule.”

6. *Trite metaphors are to be avoided.*

*Criticise.*—“The Turkish government seems to have decided to let loose again the dogs of war.”

7. *Metaphor, like simile, must not be far-fetched or obscure.*

*Criticise.*—“His arguments were inseparably dovetailed together.”

8. *The metaphor should be appropriate to the subject.* That which would be appropriate in one style of composition may be quite out of place in another. “Figures,” says Blair,\* “are the dress of sentiment. They should consequently be adapted to the ideas which they are intended to adorn.” Some subjects are too prosaic to admit of any striking metaphor.

*Criticise.*—“Gold immediately soared to 127.”

9. *Metaphor should not be blended with plain language in the same sentence.*

*Criticise.*—“Now from my fond embrace by tempest torn,  
Our other column of the State is born,  
Nor took a kind adieu, nor sought consent.”

10. *Metaphors containing low or disagreeable allusions are, of course, to be avoided.*

*Criticise.*—“Senator Chandler is entitled to be called the bulldog of the treasury.”

11. *Bombastic metaphors are equally objectionable.* They form, frequently, a violation of principle 8.

\* “Lectures,” p. 115.

*Criticise.*—"The grand and sympathetic words of Queen Victoria, which flashed on the wings of electricity over the Atlantic cable, and hovered like a guardian angel over the bed of the dying President Garfield, were words of pearls and diamonds set in the necklace of international unity and harmony, hung around the neck of the Goddess of Liberty."

12. *As the reverse of the last principle, it is in bad taste to compare great and noble things to those that are trivial except for the purpose of burlesque.*

*Criticise.*—"The sun having retired late the night before, arose that morning with a very red eye."

13. *Concrete metaphors are most effective.* "The metaphor is most useful," says Hill,\* "when it embodies the abstract, intangible, or intellectual in the similitude of the concrete visible and material."

*Ill.*—"Candor is a delicate flower; so delicate that it may be withered merely by a laugh and its beauty can never be renewed."

#### PERSONIFICATION.

By confining the distinction of gender to living beings that have sex, the English language offers an exceptional field for the employment of this figure as compared with languages like the Latin and German, whose gender is an arbitrary grammatical form.

1. *The highest form of personification should be used only when the mind is strongly excited.*

*Criticise.*—"Many-tongued rumor, the unblest evangel of calumny, has more than hinted that to the glitter of gold have been added the enchantments of beauty to warp the judgments of men, and that the corporate Aladdins of the land, whose influence it is impossible not to feel, even in the inner chambers of this temple, have called to their councils both the sightless son of Ceres and the star-eyed cyprian whose home is on the heights."—*From a speech in Congress.*

2. *Except for the purpose of burlesque, descriptive personification should not be applied to undignified or familiar objects.* This caution is especially applicable in the case of abstract terms.

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\* "Science of Rhetoric," p. 216.

*Criticise.*— “How now! what noise!

- (a). . . . that spirit's possessed with haste,  
That wounds the unresisting postern with these strokes.”

“O vale of bliss! O softly swelling hills!

- (b.) On which the power of cultivation lies,  
And joys to see the wonders of his toil.”

3. *Personification should be kept within the bounds of moderation.* When too far strained, the reader's imagination refuses to aid in the delusion.

*Criticise.*—“The barge was like a burnished throne;  
Purple the sails, and so perfumed that  
The winds were love-sick with them.”

4. *Descriptive personification should be expressed briefly.*  
The use of too many words dissolves the charm.

*Criticise.*—“Her fate is whispered by the gentle breeze,  
And told in sighs to all the trembling trees;  
The trembling trees, in ev'ry plain and wood,  
Her fate remurmur to the silver flood;  
The silver flood, so lately calm, appears  
Swell'd with new passion, and o'erflows with tears;  
The winds, and trees, and floods, her death deplore,  
Daphne, our grief! our glory! now no more.”

5. *Personification is not a consistent method of expressing the dispiriting passions, such as remorse and the like.*

*Criticise.*—“Be witness to me, O thou blessed moon,  
O sovereign mistress of true melancholy,  
The poisonous damp of night dispurge upon me,  
That life, a very rebel to my will,  
May hang no longer on me.”

6. *Personification should be adapted to the occasion as well as to the subject.*

7. *Personification of the highest degree should be used sparingly.* Like metaphor, it is ornament, not substance, and may be too frequent, even though the emotion be strong enough to warrant it.

#### IV. ALLEGORY.

1. *As with its basis, metaphor, allegory should not be mingled with plain language.*

" You took her up a tender little flower,  
 Just sprouted on a bank, which the next frost  
 Had nipped; and, with a careful loving hand  
 Transplanted her into your own fair garden,  
 Where the sun always shines. There long she flourished,  
 Grew sweet to sense and lovely to the eye,  
 Till, at the last, a cruel spoiler came,  
 Cropt this fair girl and rifled all her sweetness,  
 Then cast her like a loathsome weed away."

2. *Like metaphor, the allegory must not be mixed—it must not be the expansion of incongruous metaphors or of metaphor mixed with plain language.*

3. *The narrative must be so constructed as to be interesting, independently of the literal meaning.*

4. *The relation between the allegory and its literal meaning must be such as to be readily seen.* Violations of the last three rules will be found in the following passage from Dryden's "Hind and Panther":

" Panting and pensive now she [the R. C. Church] ranged alone,  
 And wandered in the kingdoms once her own;  
 The common hunt, though from their rage restrained  
 By sovereign power, her company disdained,  
 Grinned as they passed, and with a glaring eye  
 Gave gloomy signs of secret enmity.  
 'Tis true she bounded by and tripped so light,  
 They had not time to take a steady sight;  
 For truth has such a face and such a mien  
 As to be loved needs only to be seen."

\* \* \* \* \*

" The bristled Baptist Boar, impure as he,  
 But whitened with the foam of sanctity,  
 With fat pollutions filled the sacred place,  
 And mountains levelled in his furious race.  
 So first rebellion founded was in grace.  
 But, since the mighty ravage which he made  
 In German forests had his guilt betrayed,  
 With broken tusks and with a borrowed name,  
 He shunned the vengeance and concealed the shame,  
 So lurked in sects unseen."

In general, all the rules governing metaphors apply equally well to allegories. They must be neither trite, obscure, degrading, bombastic, far-fetched, nor unseasonable.

## SYNECDOCHE.

1. *The use of the genus for the species, or of the whole for a part, must be confined to those cases where vast extent or magnitude is to be implied, or where a disagreeable word is to be avoided by circumlocution.* As the concrete is clearer and more forcible than the abstract, this form of Synecdoche must, from the nature of the case, be comparatively rare.

*Criticise.*—"As the shades of night settled down on the battlefield, the soldiers on either side busied themselves in burying the departed."

2. *In using the species for the genus, or the part for the whole, the language must be put in such form that the reader will not understand it to apply literally to the species rather than to the genus.*

*Criticise.*—"Eight souls were saved."

3. *In Antonomasia the names of only such individuals should be used as are universally known.* Writers who are somewhat familiar with classical literature are especially liable to this error. They forget that, to the average popular audience, mythological personages are quite unknown.

*Criticise.*—"He was a regular Thersites."

4. *A definite should be used for an indefinite number only when there is no danger of a literal interpretation;* that is, when it would be difficult or impossible to determine the exact number.

*Criticise.*—"The Democrats in the House of Representatives outnumber the Republicans three to one."

## METONYMY.

1. *In a good metonymy the name of the thing less known is exchanged for that of the thing that is better known.* If this exchange is reversed, the figure becomes a blemish rather than a help.

*Criticise.*—"He was always welcome to a plate at the table and a seat by the hob"

2. *Metonymy should rarely, if ever, be used in strict scientific statement.*

*Criticise.*—“The pressure of the blood in the human arteries is most clearly seen when one of these is severed by the surgeon’s steel.”

#### EXCLAMATION.

1. *Exclamation presupposes strong mental excitement on the part of both writer and reader, and therefore must not be used in unimpassioned discourse.* Blair forcibly remarks,\* “When an author is always calling upon us to enter into transports which he has said nothing to inspire, he excites our disgust and indignation.”

*Criticise.*—“What a perfectly charming shade of ribbon! Isn’t it lovely! Did you ever see anything so beautiful!”

2. *For the same reason, the figure should not be employed very frequently.* Continual excitement is not only unnatural, but even monotonous.

#### HYPERBOLE.

1. *The use of Hyperbole must be suited to the mood of those addressed.* Unless the feelings of the reader are sufficiently excited to come up to the hyperbolic expression, the figure becomes to him mere exaggeration, and is therefore a blemish rather than an ornament to the composition.

*Criticise.*—“The star that at your birth shone out so bright,  
It stained the duller sun’s meridian light.”  
—Dryden’s couplet on Charles II.

2. *As a corollary to the last rule, the reader must be warmed and prepared for a hyperbole.* It is therefore out of place at the beginning of a composition.

*Criticise.*—“So great our palaces are now,  
They leave few acres to the plow.”  
—First couplet of a poem.

3. *Hyperbole should be used sparingly.* A continued succession of hyperboles becomes exhausting and bombastic.

*Criticise.*—“The unparalleled hospitality of our host was equalled only by the gorgeous magnificence of his home and the peerless beauty of his wife and children.”

\* “Lectures,” p. 184.

*4. Like the other figures, a hyperbole may lose its force by becoming trite.*

*Criticise.*—"The gladiator was as bold as a lion, as strong as an ox, and as quick as lightning."

*5. Violent hyperbole is out of place in mere description or narration.*

*Criticise.*—"We were told that we would have to wait but half an hour for the street-car, but it seemed an age."

*6. Hyperbole must not be extravagant or overstrained.* This requisite in the use of the figure calls for the nicest discrimination. Longinus fitly compares an extravagant hyperbole to a bowstring, which relaxes by overstraining, and produces an effect directly opposite to what was intended.

*Criticise.*—"England ne'er had a king until his time :  
Virtue he had, deserving to command:  
His brandish'd sword did blind men with its beams:  
His arms spread wider than a dragon's wings:  
His sparkling eyes, replete with awful fire,  
More dazzled, and drove back his enemies,  
Than midday sun fierce bent against their faces.  
What should I say ? his deeds exceed all speech:  
He never lifted up his hand, but conquer'd."

*7. Hyperbole is out of place in delineating any dispiriting passion.*

*Criticise.*—"Draw them to Tiber's bank, and weep your tears  
Into the channel, till the lowest stream  
Do kiss the most exalted shores of all."

*8. A hyperbole should be concisely expressed.* If too many words be used, time is thus given to destroy the delusion, and the charm is lost. Kames quotes a French sonnet where the whole fourteen lines are employed to say that Phillis outshines the sun as the sun outshines the stars, and compares this with Chaucer's line,

"Up rose the sun, and up rose Emilie."

*9. It should not be so expressed as to be liable to literal interpretation by a reader of ordinary intelligence.*

*Criticise.*—"Talk about the fertility of California! Why, even the sheep there produce two heavy fleeces every year."

**10. It should be excluded from strictly scientific composition.**

*Criticise.*—“In order properly to ventilate a schoolroom of that size, oceans of fresh air should be constantly introduced.”

**APOSTROPHE.**

1. *The use of this figure presupposes very strong emotion and is absurd without it. It is in place only in the most impassioned flights of oratory and poetry.*

*Criticise.*—“O Greeley, thou great-hearted editor! How has the press degenerated since thou hast passed away!”

2. *Even when appropriate, apostrophe should not be used very frequently: there is no surer mark of bombast.*

**VISION.**

1. *Like hyperbole and apostrophe, this figure rests upon a certain permissible delusion. It is therefore out of place except when preceded by such trains of thought and feeling as will justify the deviation from strict truth.*

*Criticise.*—“Methinks I see before me the participants in the recent strike. See them rush about! How excited they are! See those men stopping that engine! They feel that they have been wronged!”

2. *The imagined scene must not be pictured at too great length or in too minute detail.*

3. *Like the other related figures, vision must not be employed too frequently.*

**ANTITHESIS.**

1. *Mere verbal antithesis should be avoided. In true antithesis there must always be opposition in the ideas expressed, and not merely in the words used. Whately\* well compares mere verbal antithesis to “the false handles and key-holes with which furniture is decorated, that serve no other purpose than to correspond to the real ones.”*

*Criticise.*—“Farther, I say, and farther will maintain  
Upon his *bad* life to make all this *good*,  
That he did plot the Duke of Gloster’s death.”

\* “Elements of Rhetoric,” p. 240.

2. *Fanciful antitheses are to be avoided, except in humorous composition.* Though generally verbal, they are not necessarily so.

*Criticise.*—"What, shall these papers lie like tell-tales here?"

"If thou respect them, best to take them up."

"Nay, I was taken up for laying them down."

3. *The contrasted members should be similar in length and in grammatical construction.* The balanced form brings out the contrast most clearly. Says Hart:<sup>\*</sup> "If two objects, one white and one black, are placed side by side, the difference between them in color will be all the more striking if the objects are in other respects alike."

*Criticise.*—"The peasant complains aloud; the courtier grows weary with concealing his injuries."

4. *Unlike most of the other figures, antithesis requires study and premeditation.* It is not, like metaphor, a natural and easy mode of expression. "A maxim or moral saying," says Blair,<sup>†</sup> "very properly receives this form because it is supposed to be the effect of meditation, and is designed to be engraven on the memory, which recalls it more easily by the aid of contrasted expressions."

5. *Antithesis should be used sparingly.* This is but a corollary to the last principle. Frequent use of this figure calls undue attention to the form rather than to the thought, and thus gives to style an artificial character. The pages of certain French writers, for example, are merely so many strings of proverbs.

*Criticise.*—"Vanity has a right side and a wrong side: the right side is stupid, it is the negro with his beads; the wrong side is silly, it is the philosopher with his rags. I weep over one and I laugh over the other. That which is called honors and dignities, and even honor and dignity, is generally pinchbeck. Kings make a plaything of human pride. Caligula made a horse consul; Charles II. made a sirloin a knight."

#### CLIMAX.

1. *Regular climax, that is, climax proceeding by even, proportionate steps, is too difficult to be spontaneous.* When

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\* "Composition and Rhetoric," p. 170.

† "Lectures," p. 183.

used, therefore, in any but the most formal style of composition, care must be taken to conceal the underlying art. For example, such a passage as the following would be out of place in a composition that is supposed to have been hastily produced :

“ What shall we say, then, when a woman guilty of homicide, a mother guilty of the murder of her innocent child, has comprised all those misdeeds in one single crime: a crime in its own nature detestable; in a woman prodigious; in a mother incredible; and perpetrated against one whose age called for compassion; whose near relation claimed affection; and whose innocence deserved the highest favor ? ”

2. Kames remarks\* that “ *a climax never shows better than in a swelling passion;* ” and illustrates with the following passage from “ *The Mourning Bride:* ”

“ Let me not stir, nor breathe, lest I dissolve  
 That tender, lovely form, of painted air,  
 So like Almeria. Ha! it sinks, it falls;  
 I'll catch it ere it goes, and grasp her shade.  
 'Tis life! 'tis warm! 'tis she herself!  
 It is Almeria, 'tis, it is my wife!”

3. *As formal climax is more artificial than most of the other figures, it should be used more sparingly.*

#### EPIGRAM.

*The principal caution to be given in reference to epigram is against its excessive use.* It generally embodies an antithesis, and is subject to the same regulation as is that figure. Hill fitly observes† that “ an epigrammatic style is better adapted to be a depository of thought than to be a medium of communication, since, when the sense is once grasped, the brevity and paradox of the form of expression fix it in the memory. The epigram, therefore, is the natural garb of the proverb.”

#### INTERROGATION.

This is a more natural and easy figure than either antithesis, climax, or epigram, and may therefore be used more frequently without marring the style. *Unlike most of the*

\* “ *Elements of Criticism,* ” p. 220.

† “ *Science of Rhetoric,* ” p. 241.

*other figures, it may be employed in the closest and most earnest reasoning.* Its use, however, must not be so frequent as to become a mannerism.

*Criticise* (from the beginning of an essay).—“What is the condition of Ireland to-day? Where is the glory that once clustered about her shores? Where are her statesmen and her poets? Where are her schools and colleges? What is the condition of the common people? What encouragement is there for Irish industry? For years this island has been subjected to the grossest tyranny, etc.”

#### IRONY.

1. *The use of irony must be suited to the occasion.* Except for the purpose of refuting an argument it is seldom proper in treating of a serious or sacred theme. Whately observes,\* “If such a mode of argument be employed on serious subjects, the ‘weak brethren’ are sometimes scandalized by what appears to them a profanation; not having discernment to perceive when it is that the ridicule does, and when it does not, affect the solemn subject itself.” But for the respect paid to Holy Writ, the taunt of Elijah against the prophets of Baal would probably appear to such persons irreverent.

*Criticise*.—“This, then, was Jacob. Truly, an Israelite in whom was no guile. See him, as he awkwardly tries to simulate his brother’s voice, while he pulls the kid-skin over his hands in the presence of his poor, old, blind father. Faithful son! admirable character! What a noble example to be held up before the youth of the world for thirty centuries!”

2. *Even in refutation there is danger that the wit may obscure the argument.* The proverb that “ridicule is not the test of truth, causes most men to be suspicious of an argument clothed in ironical form,” says Whately. Again, “He that can laugh at what is ludicrous, and at the same time preserve a clear discernment of sound and unsound reasoning, is no ordinary man.”

3. *Irony must be so expressed, by tone of voice, punctuation, etc., as to enable the reader or hearer to perceive that the meaning is ironical rather than literal.* Here, as in

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\* “Elements of Rhetoric,” p. 100.

many cases, rhetoric and elocution necessarily merge. What is generally known as the "circumflex" inflection brings out irony in reading. For example, the following passage would have little force if read without the circumflex on the words "dog," "money," "cur," and "ducats:"

"Hath a dog money? Is it possible  
A cur can lend three thousand ducats?"

Again, the following passage would lose most of its ironical force if the dashes were omitted in punctuation:

"Have you not room in your own country to bury your dead men? If you come into mine, we will *greet* you—with bloody hands, and *welcome* you—to hospitable graves."

4. *Like antithesis, epigram, and climax, irony must not be used too frequently.* A writer who continually says what he does not mean, soon comes to be mistrusted, even when he speaks seriously. He is like the boy in the story who cried "Wolf!" when there was no wolf, and so was not believed when he gave the warning of real danger.

#### EXERCISES IN FAULTY FIGURES.

NOTE.—Let the student name and criticise the following figures, giving, in each case, the principle or principles violated therein, and recasting each, so far as possible, into good form:—

1. "Steep me in poverty to the very lips."
2. "A feeble and unconquerable flame creeps in his veins, and drinks the streams of life."
3. "Thou hidst a thousand daggers in thy thoughts,  
Which thou hast whetted on thy stony heart  
To stab at half an hour of my frail life."
4. "Will you again unknit  
This churlish knot of all-abhorred war,  
And move in that obedient orb again,  
Where you did give a fair and natural light?"
5. "But now from gathering clouds destruction pours,  
Which ruins with mad rage our halcyon hours:  
Mists from black jealousies the tempests form,  
Whilst late divisions reinforce the storm."

6. "The railway and the telegraph are breaking up the lines of caste, and so swift-footed Mercury is tearing up old Terminus."

7. "But who dare claim kindred with Ezekiel, the severe the mystic, the unfathomable, the lonely, whose hot-hurried breath we feel approaching us like the breath of a furnace?"

8. "The apple of discord is now fairly in our midst, and if not nipped in the bud it will burst forth into a conflagration that will deluge the sea of politics with an earthquake of heresies."

9. "Many a youth launches forth on the journey of life with no fixed end in view."

10. "I bridle in my struggling muse with pain,  
That longs to launch into a nobler strain."

11. "His thoughts soared up from earth like fire, and winged their flight to distant stars."

12. "O Independence Day, thou chorus of the ages, we hail thy glimmerings 'mid the cataracts of time!"

13. "General Hancock at Gettysburg was as bold as a lion."

14. "Before retiring, he washed away from his soul by tears all the stains it had received during the day, as the sun sets in water and is thereby kept unsullied."

15. "Give me the crown.—Here, cousin, seize the crown:  
Here on this side, my hand; on that side, thine.  
Now is this golden crown like a deep well,  
That owes two buckets, filling one another;  
The emptier ever dancing in the air,  
The other down, unseen, and full of water;  
That bucket down, and full of tears, am I,  
Drinking my griefs, whilst you mount up on high."

16. "This man, gentlemen of the jury, walks into court like a motionless statue, with the cloak of hypocrisy in his

mouth, and is attempting to screw three large oaks out of my client's pockets."

17. "In the ferment of political revolutions, the dregs of society are sure to rise to the surface, and once there assume the reins of power with bold and unscrupulous hand."

18. "They are brittle wits, the edge whereof is soon turned."

19. "With her lily hand, she looped back the raven tresses from her ivory brow."

20. "At length the bill was floated through both houses of Parliament on the tide of a great majority, and steered into a safe harbor of royal approbation."

21. "He flung his powerful frame into the saddle and his great soul into the cause."

22. "Nor could the Greeks repel the Lycian powers,  
Nor the bold Lycians force the Grecian towers  
As, on the confines of adjoining grounds,  
Two stubborn swains with blows dispute their  
bounds;  
They tug, they sweat; but neither gain nor yield  
One foot, one inch, of the contended field."

23. "Let us cultivate thoroughly this branch of the vineyard of life."

24. "Yet some unselfish hearts are ready to step forward and pluck the thoughtless and erring, like brands, from the abyss of life."

25. "O Nero, take not thy seat in Heaven near either pole, lest haply thy all-potent weight may overturn the universe!"

26. "My mangled body shows,  
My blood, my want of strength, my sick heart  
shows,  
That I must yield my body to the earth,  
And, by my fall, the conquest to my foe,

Thus yield, the cedar to the axe's edge.  
Whose arms gave shelter to the princely eagle,  
Under whose shade the ramping lion slept;  
Whose top-branch overpowered Jove's spreading  
tree,  
And kept low shrubs from winter's powerful wind."

27. "Superior beings, when of late they saw  
A mortal man unfold all nature's law,  
Admired such wisdom in an earthly shape,  
And showed a Newton as we show an ape."
28. "Boyle was the father of chemistry and brother to  
the Earl of Cork."
29. "May the word which has been preached be like a  
nail driven in a sure place, sending its roots downward and  
its branches upward, spreading itself like a greenbay tree,  
fair as the moon, clear as the sun, and terrible as an army  
with banners!"
30. "The strong pillar of the church has fled."
31. "The chariot of day peers over the mountain-tops."
32. "Napoleon I. was of low moral calibre."
33. "Those whose minds are dull and heavy do not easily  
penetrate into the folds and intricacies of an affair, and  
therefore can only skim off what they find at the top."
34. "The last spark of life is ebbing, and the soul is  
preparing to take its heavenward flight."
35. *Augustus.* "Look, Edith! how lovely are those  
fleecy cloudlets dappled over the—"
- Edith.* (Honestly) "Yes, 'xactly like gravy when it's get-  
ting cold—isn't it?"
36. "From the throats of three hundred cannon poured  
a shower of balls which winnowed the English ranks."
37. "Let us eradicate the scourge of intemperance."
38. "His bosom was swollen with the flame of patriot-  
ism."
39. "Our thought should be seen through our words as

are twigs through their coating of ice after a cold rain in winter."

40. "The parts of a climax grow in importance as a wedge grows in thickness, the most forcible standing last and making the deepest impression."

41. "He is swamped in the meshes of his argument."

42. "Such a quenching of eagle's talons was never seen before."

43. "In simile, the subject and the predicate are but Siamese twins; a whip of the knife, and the two are divided without damage to either."

44. "In want, what distress! In affluence, what satiety! The great are under as much difficulty to expend with pleasure as the mean to labor with success. The ignorant, through ill-grounded hope, are disappointed; the knowing, through knowledge, despond. Ignorance occasions mistake; mistake, disappointment; and disappointment, misery. Knowledge, on the other hand, gives true judgment; and true judgment of human things gives a demonstration of their insufficiency to our peace."

45. "He gave me a magnificent pair of gloves."

46. "See how the blue bended floors of the heavens are frescoed!"

47. "Solve the mazes of this dark tragedy."

48. "He would not stoop to such lengths of meanness."

49. "In the main battle with his flaming crest  
    The mighty Turnus towers above the rest—  
    Silent they move, majestically slow,  
    Like ebbing Nile; or Ganges in his flow."

50. "The noble sister of Publicola,  
    The moon of Rome; chaste as the icicle  
    That's curled by the frost from purest snow,  
    And hangs on Dian's temple."

51. "But anxious cares already seized the queen,  
    That fed within her veins a flame unseen."

52. "Good Margaret, run thee into the parlor;  
There shalt thou find my cousin Beatrice;  
Whisper her ear, and tell her, I and Ursula  
Walk in the orchard, and our whole discourse  
Is all of her; say that thou overheard'st us:  
And bid her steal into the pleached bower,  
Where honeysuckles, ripen'd by the sun,  
Forbid the sun to enter; like to favorites,  
Made proud by princes that advance their pride  
Against that power that bred it."
53. *Lucia.* "Farewell, my Portius,  
Farewell, though death is in the word, forever !  
*Portius.* Stay, Lucia, stay; what dost thou say ?  
forever ?  
*Lucia.* Have I not sworn ? If, Portius, thy success  
Must throw thy brother on his fate, farewell.  
Oh, how shall I repeat the word, forever ?  
*Portius.* Thus, o'er the dying lamp th' unsteady  
flame  
Hangs quivering on a point, leaps off by fits,  
And falls again, as loath to quit its hold.  
—Thou must not go; my soul still hovers o'er thee,  
And can't get loose."
54. "With this we charg'd again; but out, alas !  
We bodg'd again; as I have seen a swan  
With bootless labor swim against the tide,  
And spend her strength with overmatching waves.  
Ah ! hark, the fatal followers do pursue;  
And I am faint and cannot fly their fury.  
The sands are number'd that make up my life;  
Here must I stay, and here my life must end."
55. "So burns the vengeful hornet (soul all o'er)  
Repuls'd in vain, and thirsty still of gore;  
(Bold son of air and heat) on angry wings  
Untam'd, untir'd, he turns, attacks, and stings.  
Fir'd with like ardor fierce Atrides flew,  
And sent his soul with ev'ry lance he threw."

56. "O thou fond many! with what loud applause  
 Didst thou beat heav'n with blessing Bolingbroke  
 Before he was what thou would'st have him be !  
 And now being trimm'd up in thine own desires,  
 Thou, beastly feeder, art so full of him,  
 That thou provok'st thyself to cast him up.  
 And so, thou common dog, didst thou disgorge  
 Thy glutton bosom of the royal Richard,  
 And now thou would'st eat thy dead vomit up,  
 And howl'st to find it."
57. "From brightening fields of æther fair disclos'd,  
 Child of the sun, resplendent *Summer* comes,  
 In pride of youth, and felt through Nature's depth."
58. "In winter's tedious nights sit by the fire  
 With good old folks, and let them tell their tales  
 Of woful ages, long ago betid:  
 And ere thou bid good-night to quit their grief,  
 Tell them the lamentable fall of me,  
 And send the hearers weeping to their beds.  
 For why ! the senseless brands will sympathize  
 The heavy accent of thy moving tongue,  
 And in compassion weep the fire out."
59. *Cleopatra*. "Haste, bare my arm, and rouse the serpent's fury.  
 Coward flesh, . . .  
 Wouldst thou conspire with Cæsar to betray me,  
 As thou wert none of mine ? I'll force thee to 't."
60. "Or from the shore  
 The plovers when to scatter o'er the heath  
 And sing their wild notes to the list'ning waste."
61. "Laris' hand  
 Dismember'd sought its owner on the strand;  
 The trembling fingers yet the falchion strain,  
 And threaten still the extended stroke in vain."

62. "Then sated *Hunger* bids his brother thirst,  
    Produce the mighty bowl:  
    Nor wanting is the brown October, drawn  
    Mature and perfect, from *his* dark retreat  
    Of thirty years, and now *his honest front*  
    Flames in the light fulgent."
63. "See *Winter* comes, to rule the vary'd year,  
    Sullen and sad with all his rising train,  
    *Vapors* and *clouds* and *storms*."
64. "She shall be dignified with this high honor,  
    To bear my lady's train; lest the base earth  
    Should from her vesture chance to steal a kiss;  
    And, of so great a favor growing proud,  
    Disdain to root the summer-swelling flower,  
    And make rough winter everlastingly."
65. *Calista*. "Is it the voice of thunder, or my father ?  
    Madness ! Confusion ! let the storm come on!  
    Let the tumultuous roar drive all upon me,  
    Dash my devoted bark ; ye surges, break it;  
    'Tis for my ruin that the tempest rises.  
    When I am lost, sunk to the bottom low,  
    Peace shall return, and all be calm again."
66. *Gonsalez*. "O my son ! from the blind dotage  
    Of a father's fondness these ills arose.  
    For thee I've been ambitious, base, and bloody:  
    For thee I've plung'd into this sea of sin;  
    Stemming the tide with only one weak hand,  
    While t'other bore the crown (to wreath thy brow)  
    Whose weight has sunk me ere I reach'd the shore."

## PART III.

### THE THOUGHT.

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#### CHAPTER I.

##### THE SELECTION OF A SUBJECT.

Of all the tasks assigned to the average student, from the grammar grades up through the college course, none has been the subject of so much complaint as that of English composition. "That essay" is the bugbear of the school curriculum, and has been since the days of the fathers. The fact that this complaint is so often heard from pupils who never become discouraged about their work in other departments is evidence that the irksomeness of rhetorical work is not entirely attributable to the character or the ability of the average student.

The first cause of difficulty in composition is doubtless to be found in the tendency of young writers to select too broad a subject. Indefinite thinking is always weak, confused, difficult thinking. Take, for example, the following subjects, quoted *verbatim* from actual programmes of seminary rhetorical exercises:

Commerce,	Light,	Words,
Conflict,	Wealth,	Labor,
The Arts,	Sleep,	Newspapers,
Ruins,	Life,	Hypocrisy,
Names,	Education,	Pride,
Dissatisfaction,	Envy,	Clouds,
Public Opinion,	Selfishness,	Curiosity.

And the list might be prolonged indefinitely from the programmes offered in our intermediate schools. Now, in

how many of the subjects quoted is any one line of thought clearly indicated? From what one could we tell what the writer is really to write about?

The first essential, then, in selecting a subject, is that it be limited to one clear, fundamental idea; in other words, that it be so narrowed down that the writer shall constantly be aiming in one direction instead of five or six. Take, for example, the first subject in the list above quoted. It contains at least eight good essay themes, viz.:—

1. The Importance of Commerce;
2. The History of Commerce;
3. Methods of Commerce;
4. Obstructions to Commerce;
5. Evils in Commerce;
6. Possibilities of Commerce;
7. Influence of Commerce on Morals;
8. Dangers to Commerce.

And if the word "commerce" be taken in a figurative sense, the number of themes may be increased indefinitely. Again, taking from our list the subject Education. This might be analyzed into themes as follows:—

1. What is an Education?
2. Benefits of an Education;
3. Methods of Education;
4. The History of Education;
5. Errors in Education;
6. Essentials in Education;
7. Great Names in Education, and so on.

The themes so far selected for illustration have been mainly expository in character; but there is equal danger of too great breadth in stating an argumentative theme. The trite proposition, "The pen is mightier than the sword," affords an illustration. From this we may legitimately draw the following:—

1. Newspapers are more powerful than armies;
2. The Poet Homer was more powerful than Alexander;
3. Mrs. Stowe accomplished more toward the abolition of slavery than did John Brown;
4. General education is a greater safeguard to a city than is a strong police force;
5. Popular instruction will do more for the temperance cause than will legal enactment.

Almost any general proposition may be similarly narrowed.

Sometimes, again, the process of narrowing down a theme consists of several successive steps. Take from our list, for example, the subject, "The Arts." Successive analysis gives us the following:—

1. Original general theme—The Arts.
2. Narrowed theme—The Fine Arts.
3. Narrowed farther—The Growth of the Fine Arts.
4. Narrowed still farther—The Growth of the Fine Arts in America.
5. Still farther—The Growth of the Fine Arts in America since 1870.

Thus, by four successive steps, we obtain for our composition a theme that is excellent, because it confines the writer to one line of thought, and prevents "scattering." It is, moreover, a theme involving only so many facts and relations as may be fairly touched upon in an essay of from five hundred to one thousand words. But to treat even briefly the original, unarrowed theme would require at least an encyclopædia volume; and this could be done successfully only by analyzing the theme and treating it under several separate heads.

In the too common attempt to write upon such a general theme, the pupil is like a traveller standing at the junction of several paths. Wishing to reach a certain destination, he confidently, but often quite casually, selects his path, and follows this until it also branches out into many diverging ways. Then come hesitation, confusion, discouragement. If he is exceptionally determined, our writer-traveller retraces his steps to the original starting-point, puzzles his brain over the remaining paths, and then starts out again only to repeat his first experience; and so the process of unthinking goes on, till the pupil is lost in a maze of his own construction, and gives up the effort in despair. That this is not an exaggerated picture, almost any practical teacher of rhetoric will admit. With a properly narrowed theme, however, the writer has before him a straight road, so plainly marked that any diverging by-paths

which he may find will serve, merely by their subordinate character, only to assure him that he is on the main road.

Another advantage gained by carefully narrowing the theme is that, in his preliminary reading, the writer can thus easily select what is relevant. With a simple subject and with the use of a good index, the writer may gain, in a few moments, all that is relevant to his theme in a large volume. With an indefinite subject, one may wander aimlessly through a book and secure, in the end, no valuable accessions to his knowledge of that subject.

In certain kinds of composition, especially in Description and Narration, weakness and bewilderment are caused, not by confusing different lines of thought, but by endeavoring to cover too much ground on one line. An illustration of this may be found in our fifth narrowed theme on page 243.

Here, without some limiting date, such as 1870, the subject would include so much as to be incapable of fair treatment in an average essay. In descriptive and narrative composition the author stands at the centre of a circle yet to be constructed: his first care must be to limit the radius.

Although the first difficulty of composing, and the first cause of indefiniteness and consequent weakness in too many productions, have already been pointed out, some further suggestions as to the selection of a subject may be helpful. We give these in numerical order:—

1. *Avoid trite subjects.* The world is too full of un-hackneyed themes ever to make it necessary for undergraduates to dilate further on "Spring," "Home," "Friendship," "The Benefits of Adversity," and the like.

Let it be remembered, at the same time, that a trite general subject may, by proper narrowing, furnish one that is fresh as well as definite. For example, a very readable essay might be written on "The Disadvantages of Close Friendship."

2. *Gain themes and suggestions for themes by general reading.* There is hardly a chapter of such writers as Motley, Macaulay, and Victor Hugo that does not contain or suggest many fresh, interesting themes. Our best current literature is also most prolific in suggestion.

3. *Select some theme in which you are personally interested.* Forced interest is always weak interest. It is doubtful whether it is ever wise in a teacher to assign to an entire class, or to any pupil, a particular subject. By restricting the subjects in a general way, all the advantages of definite assignment are gained, and at the same time room is left for individual tastes.

4. *If the theme is to be argumentative, select one on which you have personal convictions.* Earnestness is the very soul of eloquence. Convince your reader or hearer that you are really in earnest, and his favorable attention is secured.

5. *Take a theme that is within your mental powers and acquisitions.* It is not necessary for men and women under twenty-five years of age, or thereabouts, to enlighten the world on such doctrines as those of Heredity, Evolution, Sanctification, Free-will, The Immortality of the Soul, etc. "One of the best results of writing," says President Hill,\* "is that learners study a subject carefully in order to write about it well. But the subject should not be above the writer's ability to understand, with a reasonable amount of reflection, advice, and reading." Many weak essays have resulted from an ambition to deal with a large subject.

6. *State your theme intelligibly.* The prime object in stating the theme upon a title-page or printed programme, or by word of mouth, is, that the mental effort of the reader or hearer may be thus economized by giving him a suggestion of what is to come. A popular violation of this principle, and one upheld by some eminent authors, is that

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\* "Elements of Rhetoric," p. 8.

of prefixing fanciful titles. Take, for example, such abstractions as Ruskin's "A Crown of Wild Olives" and "*Munera Pulveris*," Longfellow's "Hyperion," etc.

Here, too, such ambiguous titles as arise from a confusion of genitives are to be avoided. For example, the title, "The Fear of the Demigods" is wholly ambiguous.

7. *Make the formal statement of the theme no broader than the essay itself.* Nearly every writer on a general theme unconsciously narrows that theme down more or less. If, for example, it is "The Importance of Trifles," let that and not "Trifles" be the theme announced.

8. *Adapt the theme to the views and inclinations of the recipients.*

In school and college exercises, a wide variety of themes is allowable; but these are only the beginning of practical rhetoric. It is admitted that the success of any writer or speaker, as measured by his ability to modify the acts and the opinions of those whom he addresses, depends more upon his skill in this matter of adaptation than upon any other element. Bain\* notes the fact that Milton, and after him Erskine, each eminent as a master of elegant prose, alike failed in securing the abolition of the obnoxious censorship of the press, because the arguments of each, though invincible and eloquent, were addressed to motives far above those that influenced the mass of English voters and English statesmen. While a committee from the House of Commons made up of men so obscure that Macaulay does not even mention their names, readily secured the repeal of the measure by calling the attention of Parliament to points that were within the pale of popular comprehension and popular interest.

The writer who has just come from the elevated mental surroundings of school life needs to be especially careful on this point. He must remember that there are many topics the discussion of which would be listened to with interest

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\* "Rhetoric," pages 220 to 223.

by a company of educated men, yet would fail to gain even respectful attention from a popular assemblage.

In general, the writer should know something of the views, the characteristics, and especially the prejudices of his readers or hearers before selecting his theme. It does not follow from this principle that a writer or speaker should descend to the absolute mental or moral plane of his hearers; but he must take care that the step between his plane and theirs be not too wide. Popular views can be elevated only by gradual stages.

9. *The theme must be adapted, also, to the occasion.* Temporarily prevailing sentiments of sorrow, joy, suspicion, jealousy, vengeance, and the like, must not be disregarded. Through a neglect to observe the proprieties of the occasion, many a production which must otherwise have been regarded as strong or brilliant has been worse than a failure.

Often the impropriety results from the nature of the circumstances rather than from any prevailing sentiment. The college Junior who soberly addressed an audience composed largely of young ladies on the requisites of a good husband did not succeed in securing the grave attention of his hearers.

*Summary.*—In a word, then, the subject selected should contain but one definite line of thought; should not be trite; may often be suggested by general reading; should be one in which the writer is personally interested; if argumentative, one on which he has convictions; should be suited to his abilities; should be stated intelligibly; should be stated as no broader than the essay; and should be adapted to the views and the intelligence of those addressed as well as to the occasion.

## CHAPTER II.

## THE OUTLINE—ITS IMPORTANCE—METHODS OF CONSTRUCTION.

NEXT to the fault of selecting too broad a subject, and still more productive of confusion and difficulty to the young writer, is the habit of composing, or attempting to compose, without having first constructed a careful framework. That almost every writer does unconsciously form a partial framework before beginning the definite work of composition proves only the need of more careful attention to this preliminary work. All composition really consists of two distinct but essential steps:—1. The collection and classification of material by investigation, reading, reflection, etc. 2. The union of these into a smoothly connected, harmonious whole by the use of such terms and such arts of expression as may conduce to this end.

When pupils can be taught thoroughly to separate these two steps, then the prevalent complaint about the difficulty of essay-writing will largely cease. No mind can perform two such tasks at once and perform each task well. Distraction, neglect, and difficulty must always be the result of such an attempt. It would be as wise for a carpenter to attempt to unite with his trade the occupations of chopper, carrier, sawyer, and lumber-dealer, stopping at every step of his work to go again into the forest, fell a tree, haul it, saw it, and prepare it for the real carpenter's use, as for a student to attempt to put his ideas into clear, strong English at the same time that he is trying to originate or collect those ideas. Either effort is enough at one time.

The real thinking, then, the real invention of an article, should be almost entirely done before the first definite sen-

tence is written. Of course, new ideas will be suggested during the process of elaborating the various heads and sub-heads of the outline. But if the first operation has been thoroughly performed, these ideas will be of minor importance, and can easily be arranged in their proper places. The obscure, clumsy style so common even among college graduates is not to be wondered at when we consider the constant distractions arising from this harmful habit, as common as it is harmful, of trying to do two things at once.

The construction of an essay, moreover, may profitably be compared in several respects to the construction of a frame house. The framework is just as necessary in the one case as in the other. The builder who should take his materials indiscriminately—placing first upon the ground, perhaps, a bunch of shingles, then a load of boards, then a few square timbers, then a keg of nails, then a pail of paint, and so on, making only a confused heap of unassorted matter, to which he should give the name of a house—such a man would be considered insane. Yet this is just the way in which pupils too often attempt to write an essay.

True, there are varying degrees of confusion or of arrangement, according to the varying ideas of order natural to different persons, and unconsciously applied.

Some pupils lay the foundation (their general reading on a subject) fairly, and put some of the main timbers (the main heads of the outline) in their proper places, but fail to complete this first step, thus leaving the structure one-sided and disproportionate. The essay framework must be complete; that is, it must not omit, among its main timbers, or heads, any important division or relation of the theme.

Other pupils determine the main heads of the outline and arrange these in their proper order, but fail to determine and classify the subheads under each; as if the builder should try to nail the outside boards directly to the large corner-posts without the intervening smaller timbers.

Others, again, insert sufficient smaller timbers, but con-

fuse these as to their places, putting those intended for the lower story in the upper, and *vice versa*. The essay outline must have subheads carefully determined, and each arranged logically under its appropriate main head.

Still other writers (and this is a very common weakness) always build the front walk and porch before beginning the main part of the structure. It is as wise in building an essay as in building a house to leave the approaches till the rest is completed. Otherwise, there is great danger of making the veranda, for example, too large for the house. Long introductions are the favorite weakness of young writers. To a young editor who wrote to Horace Greeley asking what was the best method of writing an editorial, the veteran replied, "Write the best article you can; divide it in the middle, burn the first half, and publish the last." To the same effect President Hill prescribes\* that the introduction should be "modest, moderate, short, and natural," and should be "such as to excite interest."

And, finally, a few writers give the weight of their attention to the paint, cornice, and carving, neglecting the fundamental features of the building. Rhetorical figures, and the other ornaments of style, are valuable only when used *as ornaments*; they can never take the place of plain, earnest thought.

Besides simplifying his work and relieving him from continual distraction, the practice of making formal, preliminary outlines gives to the writer many other advantages. In the first place,

*It enables him to write closely within prescribed limits.* With the development of general literary culture, and with the multiplication of the sources of information, this requisite has become imperative. Enter, even temporarily, the employ of any successful newspaper or magazine publisher, and you will be asked to treat your subject within a certain

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\* "Elements of Rhetoric," p. 17.

number of pages, a certain portion of a column, or in a certain number of words. The production must vary but the least in either direction from the limit. In such a situation the unmethodical writer is most helpless. And the same is true of so-called extempore composition. The nervous excitement attendant upon facing an audience acts, in many cases, strongly as a stimulant to undue expansion. Inspired by the occasion, the speaker "spins out" his utterances in blissful unconsciousness of the fact that he is spinning at all. How often is the delegate to some convention, or the participant in some general debate, where only a definite number of minutes is allowed to each speaker, called ruthlessly to his seat by the descending gavel before he has fairly begun his introduction! When analyzed, this undue expansion, in written as well as in extempore composition, will be found to result almost entirely from giving to some division or subdivision of the subject more than its proportionate amount of space or time. With a careful outline before him, however, the writer has a constant check upon this tendency. The framework is a gauge by which he can, at any point, compare and estimate, thus learning where to prune and where to expand.

*By preparing a framework before beginning to put his ideas into definite form, the writer is enabled to read up his subject accurately and profitably.*

With only a few hours available for the work, and with anywhere from five to twenty volumes before him, each of which may contain facts or suggestions pertinent to his theme, he must have clearly in mind the points on which he is seeking information, so that he may read by indexes and tables of contents; otherwise, his reading must result only in confusion and failure. In such preliminary reading it is not necessary to make long verbatim extracts. Only short catch-words and expressions need be noted, with the number of the page and volume attached, leaving the verbatim extracts till the subsequent process of writing. The

amount of ground that can be covered in this way, even in an hour, by a well-trained writer would astonish any one who has been accustomed to "read up" subjects without forming preliminary outlines. It will be found, also, that this process of reading, like that of reflection on the respective subdivisions of an outline, will often suggest to the mind other subdivisions; so that, to recur to our figure, the builder will find, and insert or substitute, additional small timbers in the framework while he is preparing the boards to cover those already in place. For let it always be remembered that, in the words of Whately, "the outline should not be allowed to fetter the writer. It should serve merely as a track to mark out a path for him, and not a groove to confine him."

If the theme is one with which the writer is comparatively unfamiliar, his reading may cause him to increase or to rearrange even the main heads of his outline; but this will be only an additional proof of the need of an outline.

Let it also be remembered that the only practicable method of reading in this age of the world is by indexes. If a book has not a good index, better throw it aside and take up one that has. No well-informed writer or publisher will now issue such a volume. Among general indexes doubtless the most helpful is that monumental volume, "Poole's Index." By this book, to be found in every good public library, the reader is directed intelligently to the best thoughts of the best contemporary thinkers, on almost every possible subject, for the last seventy-five years. By its use, the current literature since 1809 becomes to the writer a vast storehouse of information and suggestion. Another most practical help in preliminary reading are the monthly reference-lists issued by the librarian of the Providence, R. I., public library. These lists give the available bibliography of such subjects as are, for the time, before the public mind, and of standard subjects arbitrarily but judiciously selected. They are to be found in most of

our college and public libraries, and afford an excellent illustration of modern practical tendencies in this direction.

In concluding this section we cannot, perhaps, do better than to quote the following from Marsh: “‘What, *read* books?’ said one of the great lights of European physiological science to a not less eminent American scholar. ‘I never *read* a book in my life except the Bible.’ He had time only to glance over the thousands of volumes which lay around him, to consult them occasionally, to accept the particular facts or illustrations which he needed to aid him in his own researches.”

The following outline for an essay on “The Character of Mrs. Browning” will illustrate what has been said concerning the method of reading with an outline. The books to which reference is made, in brief, are: the “Encyclopædia Britannica,” “Chambers’s Encyclopædia,” the “Diamond” and “Red Line” editions of Mrs. Browning’s poems, her correspondence with Horne, Miss Mitford’s “Recollections of a Literary Life,” Bayard Taylor’s “Views Afoot,” an essay by Theodore Tilton published in a collection called “Sanctum Sanctorum,” and found also as an introduction to the four-volume edition of her poems, 1862; Hillard’s “Six Months in Italy;” and an article by E. C. Stedman in *Scribner’s Magazine*, vol. vii.

- I. Influences surrounding her earlier years.
  - a. That of her father.—“My Public and my Critic,” Britannica 391; Dedication in edition of 1844.
  - b. That of her tutor.—Tilton 27, Poems 89 and 97.
  - c. That of her general reading.—Æschylus, Plato, Shakespeare, Mitford 172.
- II. Phases of her character as indicated in her early works.
  - a. Her industry.—The volume of Plato, Mitford 171, the Hebrew Scriptures, Scribner 106, and Poems 381.
  - b. Effects of her brother’s death.—Seclusion, Tilton 30.
  - c. Her independence.—Tilton 28.
- III. Influence of marriage upon her character.—Scribner 108.
  - a. Love and courtship.—The compliment in “Lady Geraldine’s Courtship,” Poems 498; The chance meeting, Am. Cycl. 766, Tilton 32.
  - b. Her life in Italy.—Tilton 36 and 7, Hillard.

- c. Maternity.—Tilton 68, "Stand out into the Sun!" Poems 809.
- IV. Her religious views.—"The Touch of Christ's Hand," Britannica 891; Earnestness, Scribner 118; Swedenborgianism, Scribner 114, Tilton 56-7 and 59.
  - a. As manifested in her poems.—pp. 52, 88, 184, and 386.
  - b. As manifested in her own testimony.—Letters to Horne.
- V. Views of contemporary problems.
  - a. Slavery.—Tilton 41 and 54, Poems 184.
  - b. Juvenile labor.—Poems 299.
  - c. The social evil.—Poems 505.
  - d. Woman's rights.—Poems 341.
- VI. Conclusion.
  - a. Her comparative standing as a poet.—Britannica 891, compared with Landor, Scribner 104; Sonnets, Scribner 109; compared with Thackeray, *ibid.* 111.
  - b. Her work for humanity.
    - 1. Italy.—The monument, Hillard. Devotion to Italy, Tilton 38 and 34.
    - 2. England.—Tilton 35.
    - 3. World at large.—Tilton 24.

*A third advantage of outline construction is the mental discipline afforded by the process.* It is an admitted fact, that the best mental training is afforded by those branches that call for the most careful and continuous process of analysis; and this is pre-eminently the process employed in forming an essay outline. It is a constant analysis, accompanied by that previous synthesis on which all analysis depends. If a student were to write in this manner continually for four years, upon the widest variety of subjects, reading and reflecting carefully on each and analyzing his results, he could hardly fail thus to become liberally educated. The analytic mind is always the strong mind.

#### METHOD OF OUTLINE CONSTRUCTION.

Having pointed out the importance of the outline, it remains to offer some suggestions as to methods of construction.

The testimony of the most successful teachers is unanimous in favor of assigning subjects in a general way. To leave the younger student free to select his own subject is

to encourage looseness of thought, and possibly plagiarism. On the other hand, to assign to every member of a class the same subject is to make the work of both the teacher and the class, as a whole, monotonous and lifeless. The method of assigning general subjects fairly avoids these dangers on either side.

Suppose, then, that our theme is to be a description of some object or collection of objects that we have personally seen. Suppose, for example, that we take some large public building with which we are familiar. There is perhaps no better way than, as Hill says,\* to "surround the theme with questions." Concerning the theme in hand we might ask as follows :—

1. Where is it ?
  - a. In what village or city, what county, state, etc.?
  - b. In what position with reference to surrounding objects ?
2. What is its shape ?
3. What is its size ?
4. Of what materials is it made ?
5. What is its architectural style ?
6. When was it built ?
7. For what purpose was it built ?
8. How does it fulfil that purpose ?
9. What is the arrangement inside ?
10. How is it finished inside ?
11. How is it furnished ?
12. How is it ventilated ?
13. How is it lighted ?
14. What did it cost ?
15. How does it compare with other buildings of its kind ?
  - a. In cost ?
  - b. In architectural beauty ?
  - c. In convenience ?
16. What is its value to the town ?
17. How is it finished outside ?
  - a. Cornice.
  - b. Tower.
  - c. Paint, etc.

Rearranging these questions logically, in tabular form, and adding subdivisions naturally suggested, we have the following outline :—

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\* "Elements of Rhetoric," p. 18.

## THE G—— OPERA-HOUSE.

- I. Its location.
  - a. In what town, State, etc.?
  - b. Position with reference to prominent buildings.
  - c. At junction of what streets.
- II. Its history.
  - a. When built, by whom, etc.
  - b. Its purpose.
  - c. Its cost.
- III. Its exterior form, in general and in detail—use some type.
- IV. Its size, in general and in detail.
- V. The material.
- VI. Its architectural style.
- VII. Its interior arrangement.
  - a. Main floor.
  - b. Stage.
  - c. Balconies and boxes.
  - d. Method of ventilation.
  - e. Method of lighting.
- VIII. Its adaptation to its purpose.
- IX. The style of finish.
  - a. Outside—1. Cornice ; 2. Tower ; 3. Paint, etc.
  - b. Inside—1. Natural wood; 2. Frescoes; 3. Upholstery, etc.
- X. The furniture.
- XI. Comparison with other buildings of its kind.
  - a. In cost.
  - b. In architectural beauty.
  - c. In convenience.
- XII. Conclusion.—Its value to the town as an educating influence.

This done, the next step is that of expanding these divisions and subdivisions by reading, reflection, and conversation. For instance, on I. the writer will need to study a map of the town and to observe the building from different points of view. On II. he will need to consult local histories, old files of newspapers and the like, and to converse with older citizens. The expansion of III., IV., and V. must depend mainly on the writer's observation and imagination. On VI. he will perhaps need to consult some encyclopædia or work on architecture. To expand some subheads of VII. he may need to consult a practical artizan who is familiar with the building. On VIII., IX., and X. he must expand by means of reflection, conversation, and observation. Wherever technical terms are necessary for accurate descrip-

tion he will need to consult technical works or technical workers. XI. will be expanded by all three of the methods first suggested, while XII. will depend mainly on reflection. As fast as results are obtained by reading, reflection, etc., let each be noted, under its appropriate head or subhead, *with some intelligible catch-word or expression, and, in the case of reading, with the page and volume.* It will readily be seen that when this has been done the real burden of the work on the essay has already been performed. It remains for the writer only to put the ideas already obtained into clear, elegant English sentences and paragraphs, giving his undivided attention to questions of style and form rather than of thought. And, as has been said, this is enough for one mind to do at one time. Good English, to say nothing of elegance, is almost a rarity. A similar method may profitably be used in constructing outlines in Narration, Exposition, and Argumentation. A word, in conclusion, as to the mechanical form of the outline. Too much care cannot be taken to keep divisions and subdivisions distinct. This can best be done by using successively the Roman, literal, and Arabic notations as in the outlines already sketched.

#### SPECIMEN OUTLINES.

NOTE.—In illustration of the preceding paragraphs of this chapter, the following outlines are appended. They are not given as models, but simply as illustrations of results that have actually been obtained by the methods already suggested. They are taken *verbatim* from actual essays as these were presented for criticism.

##### A QUAKER TOWN. (Description.)

- I. Introduction.
  - a. Causes of special attention.
    1. Sacredness attaching to the name of Quakers.
    2. Historical rôle of Quakers in the United States.
    3. Scarcity of Quakers in bodies.
  - b. Means of information.
- II. Situation.
  - a. Geographically.
  - b. Advantages of same.

- c. Resemblance of situation to other places.
  - 1. Historical.
  - 2. Modern.
- III. Inhabitants.
  - a. Number.
  - b. Disposition.
  - c. Habits.
  - d. Leading citizens.
    - 1. Professional.
    - 2. Business.
- IV. Industries and public buildings.
  - a. Mechanical.
  - b. Mercantile.
  - c. Hotels, church, schools, etc.
- V. Peculiarities of the town.
  - a. Quietness and quaintness.
  - b. No need of poor-master, constable, etc.
  - c. "Friend"-liness.
  - d. Comparison of advantages and disadvantages over other villages.
- VI. Conclusion.—Impressions and Reflections.

**FIVE YEARS' EXPERIENCE WITH A SUNDAY-SCHOOL CLASS.**  
(Narration.)

- I. Introduction.
- II. My hesitation about taking the class, and the first Sabbath.
- III. The class.
  - a. Original members.
  - b. Changes.
- IV. The scholars.
  - a. Personal appearance.
  - b. Characters.
  - c. Home surroundings.
- V. The work.
  - a. Difficulties.
  - b. Willingness of children to learn.
  - c. New perplexities.
  - d. One benefit.
- VI. Memories.
  - a. The Sunday-school hour.
  - b. Confidence and good-will of the children.
  - c. A death-bed.
  - d. A Christmas morning.
- VII. Scholars at present and a thought about the future.

## CHARACTER OF JOHN E. VASSAR. (Exposition.)

- I. Introduction.
  - II. Who John Vassar was.
    - a. Cousin of Matthew Vassar.
    - b. Early life.
    - c. Conversion.
  - III. Life work.
    - a. Work for souls.
    - b. "Shepherd's dog."
  - IV. Qualifications for work.
    - a. Power of endurance.
    - b. Magnetism.
    - c. Power to read character.
    - d. Sanctified common-sense.
    - e. Sincerity.
  - V. Methods of work.
    - a. "In season and out of season."
    - b. Came directly to the point.
    - c. Use of Bible in work.
  - VI. Character as seen in work.
    - a. Forgiving.
    - b. Devoted to work.
    - c. Prayerful.
    - d. Consecrated.
    - e. Humble.
- Conclusion.

## MORALITY OF HOMERIC MEN. (Exposition.)

- I. Statement of subject.
- II. Respect for gods. Shown:
  - a. By submission to their will.
  - b. By witnesses of compacts.
  - c. By solemnity of oaths.
  - d. By punishment of perjurors.
  - e. By prayers.
- III. Self-restraint. Shown:
  - a. By moderation in laughter.
  - b. By silence.
    1. On the march.
    2. On the battle-field.
  - c. By patience.
  - d. Individual instances.
    1. Achilles.
      - (a) Impulse to slay Agamemnon overcome.
      - (b) Reception of heralds.
    2. Diomedes.
  - e. Moderation in wine-drinking.

## IV. Family affection. Shown:

- a. By Ulysses.
- b. By Simousius.
- c. By parting of Hector and Andromache.
- d. By Penelope.
- e. In laws affecting suppliants and guests.
- f. In marriage-vows.

V. *Résumé.*

"A TALE OF TWO CITIES." (Exposition.)

## I. Introduction.

- a. The author.
- b. General idea of book.
- c. Value of such a book.
  - 1. When written.
  - 2. Circumstances of writing.

## II. Plot.

- a. Groundwork.
  - 1. Time.
  - 2. Condition of society.
  - 3. Place.
- b. Story of plot.

## III. Characters.

- a. Principal: Lucy Manette, Dr. Manette, Mr. Lorry, Madame Defarge, Darnay (Evremonde), Sidney Carton.
- b. Secondary: Jacques (Defarge and three), The Marquis and Brother, Jno. Barsad, Roger Cly, Stryver, Miss Pross, Gaspard, Cruncher.

## IV. Criticisms.

- a. Weak points.
  - 1. Lengthy conversations.
  - 2. Weak characters.
  - 3. No definite point.
  - 4. No particular hero.
- b. Strong points.
  - 1. Plot and characters real,—except Mr. Lorry and Cruncher.
  - 2. Strong description and decided views.
  - 3. Interesting conversations.
  - 4. Gradual increase of interest.
  - 5. Excellent English.
  - 6. French phrases omitted.
- c. In general.
  - 1. Comparison of man's emotions to nature.
  - 2. Closes before the story is finished.

## V. Impressions left on the reader.

- a. Feeling of reader at close.

b. Object of writing the book.

c. Gradual increase of plot from harmless to tragic.

## VI. History of book.

### ECCENTRICITY. (Exposition.)

#### I. Introduction.

a. Value of a painting.

1. When perfect.

2. When marred.

b. Value of character.

#### II. Society's Laws.

a. Punishment for infringement.—Hermit.

#### III. Distinction between individuality and eccentricity.

a. Definition of each.

b. Simile of flower-garden, Rose and Weed.

#### IV. Comparison of Individuality and Eccentricity.

a. Respective rank and value. Illustration, Oscar Wilde.

b. Genius ennobles and elevates.

c. Eccentricity hinders.

d. Eccentricity used as a cloak to cover vice.

#### V. Résumé.

### HIGH LICENSE OR PROHIBITION? (Argumentation.)

#### I. Introduction.

a. Power of conviction.

1. Individual.

2. National.

b. Our political condition.

c. Prohibition a conviction.

#### II. Diverse methods among temperance workers.

a. Extreme prohibitionists.

b. Partisan slaves.

c. High-license advocates.

#### III. Arguments of advocates of high license.

a. Legislation does not change character.

b. Reforms should be gradual.

c. Half loaf better than nothing.

d. No compromise, to abolish part of an evil when unable to do more.

e. Successive steps to prohibition.

1. No sale to minors.

2. No sale to drunkards.

3. No sale of adulterated liquors.

4. High license.

5. Prohibition.

f. Close low groggeries.

g. Revenue.

**IV. Arguments against high license.**

- a.* Moral and legal forces should be combined.
- b.* Wickedness of action may be suppressed by law, not sinfulness of disposition.
- c.* High license centralizes and strengthens the rum power.
- d.* Gilds the traffic with respectability.
- e.* Increases gambling.
- f.* Does not succeed in closing low dram-shops.
- g.* High license a failure in practice—Hon. H. W. Hardy  
—Hon. J. B. Finch.
- h.* Wrong in principle.

**V. Conclusion.—Quotation from Cook.****SUGGESTION OF ESSAY THEMES FOR A SCHOOL YEAR.**

*Note*—The following arrangement of general themes has been found practical and progressive:—

**FIRST TERM.**

1. A description of some object or collection of objects which the writer has actually seen.
2. An argumentative essay.
3. A narration of some personal experience, real or imaginary.

**SECOND TERM.**

1. An exposition of some historical or fictitious character.
2. An argumentative essay.
3. A book-review.

**THIRD TERM.**

1. An imaginary argumentative conversation between two or more persons.
2. A paraphrase of some selection of standard verse in elegant and accurate prose.
3. A paraphrase of some selection of standard prose in heroic pentameter.

## CHAPTER III.

## DESCRIPTION.

COMPOSITION may be divided into Description, Narration, Exposition, Persuasion or Argumentation, and Versification. These different kinds of composition, respectively, may be aided by the use of certain general devices, and are equally liable to be marred by certain general blemishes. To state and illustrate these devices, and to warn against these general errors, is the object of this chapter and of those that immediately follow.

A mistaken idea of the dignity of descriptive writing is more or less prevalent. Students are apt to be satisfied with nothing less than the exposition of abstract ideas and profound generalities; a tendency that too often results in the iteration of the merest platitudes. They forget that there is no higher attainment in literature, none which has given to its possessors more lasting fame, than the ability to make pen-pictures—to so represent a scene in words that the reader becomes, for the time, an actual observer. Every community, every class in school or college, has those who can ably maintain an argument or fairly expound an abstract idea; but masters of description are rare.

The ideal, in Description, is so to represent the object or objects described that the same or similar impressions shall be made upon the mind of the reader as were produced by the actual object upon the mind of the observer. In other words, the first essential is vividness. In securing this vividness, certain methods are helpful.

1. *The reader should gain a perfectly clear and permanent idea of the general shape of the object described.* This impression of shape is one of the first that the mind re-

ceives when confronting any object, and it is most clearly conveyed by means of some well-known type or symbol. For example, in shape, Italy is likened to a boot, or to the letter *L*; the earth, to an orange; a building, to the letter *T*; a constellation, to a dipper; a piece of land, to a wedge, and so on. *The only requisite* is that the symbol selected be one that is generally understood. The following passages will illustrate the force of this suggestion (the italics are ours):—

“The floor was composed of earth mixed with lime, trodden into a hard substance, such as is often employed in flooring our modern barns. For about one quarter of the length of the apartment the floor was raised by a step, and this space, which was called the dais, was occupied only by the principal members of the family and visitors of distinction. For this purpose, a table richly covered with scarlet cloth was placed transversely across the platform, from the middle of which ran the longer and lower board, at which the domestics and inferior persons fed, down towards the bottom of the hall. The whole resembled *the form of the letter T*, or some of those ancient dinner-tables which, arranged on the same principles, may be still seen in the antique colleges of Oxford or Cambridge. Massive chairs and settles of carved oak were placed upon the dais, and over these seats and the more elevated table was fastened a canopy of cloth, which served in some degree to protect the dignitaries who occupied that distinguished station from the weather, and especially from the rain, which, in some places, found its way through the ill-constructed roof.”—*Description of the Hall of Cedric the Saxon in Scott's “Ivanhoe.”*

“The scene was singularly romantic. On the verge of a wood, which approached to within a mile of the town of Ashby, was an extensive meadow, of the finest and most beautiful green turf, surrounded on one side by the forest, and fringed on the other by straggling oak-trees, some of which had grown to an immense size. The ground, as if fashioned on purpose for the martial display which was intended, sloped gradually down on all sides to a level bottom, which was enclosed for the lists with strong palisades, forming a space of a quarter of a mile in length, and about half as broad. *The form of the enclosure was an oblong square*, save that the corners were considerably rounded off in order to afford more convenience for the spectators. The openings for the entry of the combatants were at the northern and southern extremities of the lists, accessible by strong wooden gates, each wide enough to admit two horsemen riding abreast. At each of these portals were stationed two heralds, attended by six trumpets, as many

pursuivants, and a strong body of men-at-arms for maintaining order, and ascertaining the quality of the knights who proposed to engage in this martial game."—*Scott in "Ivanhoe."*

"Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their minds *a capital A*. The left stroke of the *A* is the road from Nivelles, the right stroke is the road from Genappe, the cross of the *A* is the sunken road from Ohain to *Braine-le-Leude*. The top of the *A* is Mont Saint Jean, Wellington is there; the left-hand lower point is Hougmont, Reille is there with Jerome Bonaparte; the right-hand lower point is *La Belle Alliance*, Napoleon is there. A little below the point where the cross of the *A* meets and cuts the right stroke is *La Haie Sainte*. At the middle of this cross is the precise point where the final battle-word was spoken. There the lion is placed, the involuntary symbol of the supreme heroism of the Imperial Guard. The triangle contained at the top of the *A*, between the two strokes and the cross, is the plateau of *Mont Saint Jean*. The struggle for this plateau was the whole of the battle."—*Victor Hugo in "Les Misérables."*

2. *Next in vividness to the impression of shape comes that of magnitude.* In stating the size and dimensions of the object, the writer must employ not only absolute units of measurement, such as inches, feet, miles, etc., but also relative units; that is, he must produce an impression of the size of the unseen object by comparing it with that of one with which the reader is familiar. If, for example, I am told that a certain army contained so many thousand men, my impression of the size is vague; but if I am told also that the soldiers of that army, standing close, would just fill a field with which I am familiar, the impression becomes much more vivid. If told that a certain building in Egypt is just as long, three times as wide, and twice as high as an ordinary railway freight-car, most Americans would have a very fair conception of its size. Take the following passage from Dickens's "*American Notes*" (the italics are ours):—

"Thus, in less than two minutes after coming upon it for the first time, we all by common consent agreed that this state-room was the pleasantest and most facetious and capital contrivance possible; and that to have it one inch larger would have been quite a disagreeable and deplorable state of things. And with

this, and showing how we could manage to insinuate four people into it, all at one time; and entreating each other to observe how very airy it was, and how there was a beautiful port-hole which could be kept open all day, and how there was quite a large bull's-eye just over the looking-glass, which would render shaving a perfectly easy and delightful process; we arrived, at last, at the unanimous conclusion that it was rather spacious than otherwise: though I do verily believe that, deducting the two berths, one above the other, than which nothing smaller for sleeping in was ever made except coffins, it was *no bigger than one of those hackney cabriolets which have the door behind*, and shoot their fares out, like sacks of coals, upon the pavement."

"The cars are like *shabby omnibuses*, but larger; holding thirty, forty, fifty people. The seats, instead of stretching from end to end, are placed crosswise. Each seat holds two persons. There is a long row of them on each side of the caravan, a narrow passage up the middle, and a door at both ends. In the centre of the carriage there is usually a stove, fed with charcoal or anthracite coal, which is for the most part red-hot. It is insufferably close; and you see the hot air fluttering between yourself and any other object you may happen to look at, like the ghost of smoke."

"It was a very dirty winter's day, and nothing in the whole town looked old to me except the mud, which in some parts was almost knee-deep, and might have been deposited there on the subsiding of the waters after the Deluge. In one place there was a new wooden church, which, having no steeple, and being yet unpainted, looked like an *enormous packing-case* without any direction upon it."

"After a night's rest we rose early, and in good time went down to the wharf, and on board the packet *New York* for New York. This was the first American steamboat of any size that I had seen; and certainly to an English eye it was infinitely less like a steamboat than a huge floating bath. I could hardly persuade myself, indeed, but that *the bathing establishment off Westminster Bridge*, which I left a baby, had suddenly grown to an enormous size, run away from home, and set up in foreign parts as a steamer."

3. *Some objects, again, are so constructed that neither their external shape nor their size conveys to the reader a vivid impression of their real form.* This is especially true of those that radiate from a common centre, like a tree, a spider's web, or a wheel. For example, the visitor to the city of Washington, although well informed about its size and external form, is thoroughly mystified by its angular

parks and diagonal streets, until he learns that the avenues all branch out from the capitol as a common centre, while the lettered and numbered streets, run, respectively, parallel and at right angles each to each other; then, immediately, all becomes clear. Often a canal, a river, or a principal street affords the base-line by reference to which the other parts of a town may be vividly described. Countries and continents are likewise described by reference to central mountain chains. The greatest opportunity is here offered for the play of the imagination. The more original and striking the type the more vivid the impression. In *Les Misérables*, describing the sewerage system of Paris, Victor Hugo says:

"Imagine Paris taken off like a cover, a bird's-eye view of the subterranean network of the sewers will represent upon either bank *a sort of huge branch engrafted upon the river*. Upon the right bank, the belt-sewer will be the trunk of this branch, the secondary conduits will be the limbs, and the primary drains will be the twigs. This figure is only general and half exact, the right angle, which is the ordinary angle of this kind of underground ramification, being very rare in vegetation."

4. *Sometimes the object or scene is of such a character that it cannot be seen at one view and can be clearly described only by representing it under a succession of aspects.* This method is known as "the panoramic view." Aside from the necessities of the case, it gives vividness by its resemblance to the actual manner in which such a collection of objects is always seen. In making use of this method the writer must be especially careful to shift the scene completely and distinctly, so as not to commingle and confuse different aspects of the panorama. Take the following selections for illustration:—

"From this delicious spot, the Spaniards enjoyed one of the grandest prospects in nature. Before them was the steep ascent—much steeper after this point—which they were to climb. On the right rose the Sierra Madre, girt with its dark belt of pines, and its long lines of shadowy hills stretching away in the distance To the south, in brilliant contrast, stood the mighty Orizaba with his white robe of snow descending far down his sides, towering in solitary grandeur, the giant spectre of the Andes. Be-

hind them, they beheld, unrolled at their feet, the magnificent *tierra caliente*, with its gay confusion of meadows, streams, and flowering forests, sprinkled over with shining Indian villages, while a faint line of light on the edge of the horizon told them that there was the ocean, beyond which were the kindred and country they were many of them never more to see."—*Prescott* in "*The Conquest of Mexico*."

"Nothing could be more grand than the view which met the eye from the area on the truncated summit of the pyramid. Towards the west stretched that bold barrier of porphyritic rock which nature has reared around the valley of Mexico, with the huge Popocatepetl and Iztaccihuatl standing like two colossal sentinels to guard the entrance to the enchanted region. Far away to the east was seen the conical head of Orizaba soaring high into the clouds, and nearer, the barren though beautifully-shaped *Sierra de la Maleriche*, throwing its broad shadows over the plain of Tlascala. Three of these are volcanoes, higher than the highest mountain-peak in Europe, and shrouded in snows which never melt under the fierce sun of the tropics. At the foot of the spectator lay the sacred city of Cholula, with its bright towers and pinnacles sparkling in the sun, reposing amidst gardens and verdant groves, which there thickly studded the cultivated environs of the capital. Such was the magnificent prospect which met the gaze of the Conquerors, and may still, with slight change, meet that of the modern traveller, as from the platform of the great pyramid the eye wanders over the fairest portion of the beautiful plateau of Puebla."—*Ibid.*

"Stretching far away at their feet, were seen noble forests of oak, sycamore, and cedar, and beyond yellow fields of maize and the towering maguey, intermingled with orchards and blooming gardens; for flowers, in such demand for their religious festivals, were even more abundant in this populous valley than in other parts of Anahuac. In the centre of the great basin were beheld the lakes, occupying then a much larger portion of its surface than at present; their borders thickly studded with towns and hamlets, and, in the midst,—like some Indian empress with her coronal of pearls,—the fair city of Mexico, with her white towers and pyramidal temples, reposing, as it were, on the bosom of the waters,—the far-famed "Venice of the Aztecs." High over all rose the royal hill of Chapoltepec, the residence of the Mexican monarchs, crowned with the same grove of gigantic cypresses which at this day fling their broad shadows over the land. In the distance beyond the blue waters of the lake, and nearly screened by intervening foliage, was seen a shining speck, the rival capital of Tezcuco, and, still farther on, the dark belt of porphyry, girdling the valley around, like a rich setting which Nature had devised for the fairest of her jewels."—*Ibid.*

"That gloomy-looking prison on your right is a prison for women; once it was a convent for Lazarists: a thousand unfortunate individuals of the softer sex now occupy that mansion; they bake, as we find in the guide-books, the bread of all the other prisons; they mend and wash the shirts and stockings of all the other prisoners. But we have passed the prison long ago, and are at the Porte St. Denis itself. There is only time to take a hasty glance as we pass: it commemorates some of the wonderful feats of arms of Ludovicus Magnus, and abounds in ponderous allegories—nymphs, and river-gods, and pyramids crowned with fleurs-de-lis. Passing, then, round the gate, and not under it (after the general custom, in respect of triumphal arches), you cross the boulevard, which gives a glimpse of trees and sunshine, and gleaming white buildings; then, dashing down the *Rue de Bourbon Villeneuve*, a dirty street, which seems interminable, and the *Rue St. Eustache*, the conductor gives a last blast on his horn, and the great vehicle clatters into the court-yard, where its journey is destined to conclude."—*Thackeray's "Paris Sketches."*

*5. A study of the masterpieces of description in any language will show that these owe their power and vividness mainly to the fact that they are intensely individual.* That is, the scene is represented just as it appeared at a certain point of time. Every detail of color, of light and shade, of form, attitude, and action, is wrought out minutely, giving, as it were, an instantaneous photograph. Thus, by naming a few things many are suggested.

On this point Herbert Spencer says:—\*

"To select from the sentiment, scene, or event described, those *typical elements* which carry many others along with them, and so, by saying a few things but suggesting many, to abridge the description, is the secret of producing a vivid impression. An extract from Tennyson's '*Mariana*' will well illustrate this:

" 'All day within the dreamy house  
The door upon the hinges creaked,  
The blue fly sung i' the pane ; the mouse  
Behind the mouldering wainscot shrieked,  
Or from the crevice peered about.'

"The several circumstances here specified bring with them many appropriate associations. Our attention is

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\* "*Philosophy of Style*," p. 30.

rarely drawn by the buzzing of a fly in the window, save when everything is still. While the inmates are moving about the house, mice usually keep silence; and it is only when extreme quietness reigns that they peep from their retreats. Hence, each of the facts mentioned presupposes numerous others, calls up these with more or less distinctness, and revives the feeling of dull solitude with which they are connected in our experience. Were all these facts detailed instead of suggested, our attention would be so frittered away that little impression of dreariness would be produced. Similarly in other cases. Whatever the nature of the thought to be conveyed, this skilful selection of a few particulars which imply the rest, is the key to success. In the choice of competent ideas, as in the choice of expressions, the aim must be to convey the greatest quantity of thoughts with the smallest quantity of words."

The following selections will further illustrate this method of gaining vividness :—

"It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrifaction of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brown, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see; who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door."

"The poulters' shops were still half open, and the fruiterers' were radiant in their glory. There were great, round, pot-bellied baskets of chestnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced, broad-girthed Spanish onions, shining in the fatness of their growth like

Spanish friars, and winking from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up mistletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, made, in the shopkeepers' benevolence, to dangle from conspicuous hooks, that people's mouths might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their fragrance, ancient walks among the woods, and pleasant shufflings ankle-deep through withered leaves; there were Norfolk biffins, squat and swarthy, setting off the yellow of the oranges and lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in paper bags and eaten after dinner."—*Dickens in "Christmas Carols."*

"The family always came to church *en prince*. They were rolled majestically along in a carriage emblazoned with arms. The crest glittered in silver radiance from every part of the harness where a crest could possibly be placed. A fat coachman, in a three-cornered hat, richly laced, and a flaxen wig, curling close round his rosy face, was seated on the box, with a sleek Danish dog beside him. Two footmen, in gorgeous liveries, with huge bouquets, and gold-headed canes, lolled behind. The carriage rose and sunk on its long springs with peculiar stateliness of motion. The very horses champed their bits, arched their necks, and glanced their eyes more proudly than common horses; either because they had caught a little of the family feeling, or were reined up more tightly than ordinary.

"I must not forget the two sons of this aspiring citizen, who came to church in a dashing curricle, with outriders. They were arrayed in the extremity of the mode, with all that pedantry of dress which marks the man of questionable pretensions to style. They kept entirely by themselves, eying every one askance that came near them, as if measuring his claims to respectability; yet they were without conversation, except the exchange of an occasional cant phrase. They even moved artificially; for their bodies, in compliance with the caprice of the day, had been disciplined into the absence of all ease and freedom. Art had done everything to accomplish them as men of fashion, but nature had denied them the nameless grace. They were vulgarly shaped, like men formed for the common purposes of life, and had the air of supercilious assumption which is never seen in true gentlemen."—*Irving in "The Sketch-Book."*

"I threw aside the newspaper, and explored my way to the kitchen, to take a peep at the group that appeared to be so merry. It was composed partly of travellers who had arrived some hours before in a diligence, and partly of the usual attendants and hangers-on of inns. They were seated round a great burnished stove, that might have been mistaken for an altar, at which they

were worshipping. It was covered with various kitchen vessels of resplendent brightness ; among which steamed and hissed a huge copper tea-kettle. A large lamp threw a strong mass of light upon the group, bringing out many odd features in strong relief. Its yellow rays partially illuminated the spacious kitchen, dying duskily away into remote corners ; except where they settled in mellow radiance on the broad side of a flitch of bacon, or were reflected back from well-scoured utensils, that gleamed from the midst of obscurity.”—*Ibid.*

“Opposite us is a fruit-stand. The proprietor has a bald head, a long face, and a nose like the beak of a hawk. He sits upon a carpet spread upon the dust ; the wall is at his back ; overhead hangs a scant curtain ; around him, within hand’s reach and arranged upon little stools, lie osier boxes full of almonds, grapes, figs, and pomegranates. To him now comes one at whom we cannot help looking, though for another reason than that which fixed our eyes upon the gladiators ; he is really beautiful—a beautiful Greek. Around his temples, holding the waving hair, is a crown of myrtle, to which still cling the pale flowers and half-ripe berries. His tunic, scarlet in color, is of the softest woollen fabric ; below the girdle of buff leather, which is clasped in front by a fantastic device of shining gold, the skirt drops to the knee in folds heavy with embroidery of the same royal metal ; a scarf, also woollen, and of mixed white and yellow, crosses his throat and falls trailing at his back ; his arms and legs, where exposed, are white as ivory, and of the polish impossible except by perfect treatment with bath, oil, brushes, and pincers.”—*Lew Wallace in “Ben Hur.”*

6. *Reference to circumstances inseparably associated with the object described gives vividness.* Take the following:

“After riding a short distance, we came to a spacious mansion of freestone, built in the Grecian style. It was not in the purest taste, yet it had an air of elegance, and the situation was delightful. A fine lawn sloped away from it, studded with clumps of trees, so disposed as to break a soft fertile country into a variety of landscapes. The Mersey was seen winding, a broad quiet sheet of water, through an expanse of green meadow-land ; while the Welsh mountains, blended with clouds, and melting into distance, bordered the horizon.”—*Irving in “The Sketch-Book.”*

“But hark ! The Waits are playing, and they break my child-  
ish sleep ! What images do I associate with the Christmas music  
as I see them set forth on the Christmas Tree ? Known before  
all the others, keeping far apart from all the others, they gather  
round my little bed. An angel, speaking to a group of shepherds  
in a field ; some travellers, with eyes uplifted, following a star ;  
a baby in a manger ; a child in a spacious temple, talking with

grave men ; a solemn figure, with a mild and beautiful face, raising a dead girl by the hand ; again, near a city gate, calling back the son of a widow, on his bier, to life ; a crowd of people looking through the opened roof of a chamber where he sits, and letting down a sick person on a bed, with ropes ; the same, in a tempest, walking on the water to a ship ; again, on a sea-shore, teaching a great multitude ; again, with a child upon his knee, and other children round ; again, restoring sight to the blind, speech to the dumb, hearing to the deaf, health to the sick, strength to the lame, knowledge to the ignorant ; again, dying upon a cross, watched by armed soldiers, a thick darkness coming on, the earth beginning to shake, and only one voice heard, 'Forgive them, for they know not what they do.'—"Dickens, in *"Christmas Stories."*

"At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees, just where the blue tints of the up-land melt away into the fresh green of the nearer landscape."—"Sketch-Book."

"So close in poplar shades, her children gone,  
The mother nightingale laments alone,  
Whose nest some prying churl had found, and thence  
By stealth conveyed the unfeathered innocence."  
—Virgil, "Georgics."

7. Again, reference to the human feelings naturally associated with certain objects gives peculiar vividness in Description. Take the following (the italics are ours):

"Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and *lording* it over the surrounding country."—"Sketch-Book."

"They left the high-road by a well-remembered lane, and soon approached a mansion of dull-red brick, with a little weather-cock-surmounted cupola, on the roof, and a bell hanging in it. It was a large house, but one of broken fortunes ; for the spacious offices were little used, their walls were damp and mossy, their windows broken, and their gates decayed. Fowls clucked and strutted in the stables and the coach-houses and sheds were overrun with grass. Nor was it more retentive of its ancient state, within ; for entering the dreary hall, and glancing through the open doors of many rooms, they found them poorly furnished, cold, and vast. There was an earthy savor in the air, a chilly bareness in the place, which associated itself somehow with too much getting up by candle-light, and not too much to eat."—"Christmas Carols."

8. *Different particulars in Description necessarily aid each other.* A pen-picture of the valley of the Shenandoah for instance must involve, and is assisted by, a description of the mountain-ranges on either side.

9. *Sometimes the use of a single word or expression in the form of a figurative epithet illuminates a scene as with a flood of electric light.* Carlyle is noted for these master-strokes. Note, also, the following:

- (a.) "An impious mortal gave the *daring* wound."
- (b.) "Casting a dim *religious* light."
- (c.) . . . "And ready now

To stoop with *wearied* wing and *willing* feet."

- (d.) "Why peep your *coward* swords half out their shells!"
- (e.) "And howling tempest, steers the *fearless* ship."

10. *In general, it is better to use the present tense in description of what has been seen in the past.* This assumes that the picture is actually before the reader, and gives to the writer many advantages in the way of vividness. There is no surer way of deadening a description or of confounding it with a narration than by making continual use of a past tense.

11. *Finally, avoid confounding Description with Narration.* Let there be, in the pen-picture, only so much of narration as is absolutely necessary to introduce or properly to connect the whole.

*Summary.*—Vividness, then, is often secured by giving a clear idea of shape through some symbol; by comparing the size with that of some well-known object; sometimes by using a radiating type; by making the scene individual in time, attitude, color, etc.; by using the "panoramic view" where this is necessary; by reference to inseparably connected circumstances; by reference to the associated human feelings; by making one particular assist another, and by using the "historical" present tense.

## CHAPTER IV.

## NARRATION.

It is often difficult, sometimes almost impossible, to distinguish between narration and description. One often seems to imply the other, especially when description is based on the panoramic view. It should be remembered, however, that narration is to time what description is to space.

Pure description may be defined as the representation of an *aspect* or succession of aspects in relation to *space* at one definite point of time.

Pure narration, on the other hand, is the representation of an *event* or succession of events in relation to *time* during an interval more or less prolonged. Hill defines the theme of narration as "a series of related events occurring in time."\*

"The basis of narration," says Bardeen, "is active progress; that of description is rest, abiding characteristics."†

The aim, in narration, is to produce upon the mind of the reader or hearer, in so far as is possible, the impressions that would have been produced had he been a participant in the scenes related.

That such impressions can be produced by the writer, depends upon the fact that the human mind is so constituted that we naturally sympathize with the states of feeling seen or described as existing in our fellows. We exult in displays of strength, whether of body or of mind, almost

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\* "Science of Rhetoric," p. 86.      † "Complete Rhetoric," p. 243.

as much when exhibited by others as when by ourselves. Likewise, we are disheartened or displeased by the accounts of weakness or failure. We are grave or gay, excited or subdued, accordingly as, in imagination, we live over again, ourselves, the scenes of which we read.

Narration has, naturally, two great advantages over description; the first arises from the constant employment of human personality and the appeal to human sympathy. The second is that of continual suspense. In most descriptions, after the ground-plan is well sketched, the reader can easily anticipate and fill out for himself many of the intervening spaces. Not so with narration; the tendencies of different individuals, and the possible result of circumstances in each case are so widely varied that no one can easily foretell just what any actor in the drama will do next. In these two characteristics, personality and natural suspense, are to be found the reasons why narration, especially in the form of fiction, is by far the most popular of all forms of composition.

#### SUGGESTIONS.

1. *Gain a clear idea of the scene, and change it as little as possible.*

If the successive events in a narrative be represented by a stream, then there must be an expanse of territory, a channel through which that stream may flow. In other words, there must be, expressed or understood, a clear idea of the scene where the events are enacted. As the clear understanding of the whole narrative depends upon its relation to this ground-plan, it follows that the plan must be changed or reconstructed as little, and as seldom, as possible. For example, if the essay be the story of a day's fishing, the circumstances selected should be those so adapted to some general scene that the latter need be sketched but once for all. Or, again, if the narrative be that of a drowning accident, let the successive occurrences be re-

lated, if possible, as they would have appeared to one person viewing the whole from one definite point of observation. A change of scene always tends toward confusion. Carlyle opens the sixth chapter of his "French Revolution" as follows :—

" And near before us is Versailles, new and old, with that broad frondent Avenue de Versailles between—stately-frondent, broad, 300 feet, as men reckon, with its four rows of elms ; and then the Château de Versailles, ending in royal parks and ples-  
ances, gleaming lakelets, arbors, and labyrinths."

2. *In order to be forcible, every narrative must have a climax, a culminating point of some kind.* From almost any series of events, however simple, one can generally be selected to which all the rest have contributed, and toward which all centre. Of course, this climax or "catastrophe" of the plot, as it is technically called, will be more or less striking according to the simplicity or complexity of the narrative; but however simple the series of events, the central purpose must be clearly determined at the outset and kept constantly in view. Upon its character, and its relative position in the narrative, must depend largely the selection or exclusion of different occurrences from a series that has really happened.

Only those circumstances should be selected, therefore, that are relevant to the purpose and cardinal in importance. While significant details are most important, and result in giving interest to a narrative, the most common blemish is the mention of commonplace and unimportant occurrences, simply because they happened in connection with those of more importance. To retain the interest of the reader a narrative must not be so filled with unimportant details as to weary the memory. If, for example, the essay is an account of a journey, it is not always necessary for the reader to know all about the start and the preparation for the start. The ability wisely to omit is one of the first requisites for a successful narrator.

Another violation of this principle is that of undue expansion. If the story is that of a camping expedition, the

reader does not need to know the entire biography of each member of the party.

Another error, confined mainly to those writers of trashy literature whose productions are paid for according to the space that they fill, consists in attributing to persons in certain critical situations forms of expression that would be most unnatural in such a case.

3. *Except in fictitious narration, give notice of a change of scene.* In case it is necessary to shift the scene, as sometimes occurs, let the most careful and formal notice of the change always be given. This suggestion applies especially to those cases where two or more concurring streams of events are being carried forward at the same time. In introducing the sixth chapter, book I., of his "Conquest of Mexico," Prescott says:

"We must now take leave of the Spanish camp and transport ourselves to the distant capital of Mexico."

And in Chapter IV., Book III., of the same work we read:

"At the very time when Cortez was busy reconnoitring the valley, preparatory to his siege of the capital, a busy faction in Castile was laboring to subvert his authority and defeat his plans of conquest altogether."

And again, in "Uncle Tom's Cabin," where the two distinct but finally blending streams of events are carried so long separately, we find similar introductions; for example, Chapter XXI. opens as follows:

"Our readers may not be unwilling to glance back, for a brief interval, at Uncle Tom's Cabin, on the Kentucky farm, and see what has been transpiring [occurring] among those whom he had left behind."

Without these formal notices of change, much confusion would ensue. It is to be noted, however, that narration can generally be so constructed as to render such formal introductions unnecessary. This is the preferable method.

4. *Follow the natural order of events.* Observing the cautions already given, the best general method is, of course, to follow the natural order of events. Although

so simple, violations of this principle are not rare. In the experiences of a pic-nic party, a pupil has been known to relate what happened after reaching the woods, and afterward to give the occurrences on the way thither. In the higher narrative form of real history, this clearness of natural sequence is greatly aided by the use of dates. Chronology and geography have been called "the two eyes of history."

5. *Each occurrence narrated should help to explain and prepare the way for the succeeding occurrences.* Sufficient detail and sufficient reference to otherwise irrelevant facts must be included in the earlier parts of a narrative to render the related events intelligible. To return to our illustration of the camping party; the writer must give enough of the characteristics of each member to enable the reader to understand the part taken by each in the development of the narrative.

6. *For the purpose of suspense, the last principle is very often violated at the opening of a narrative.* It is the custom of many eminent novelists, at the same time that they are sketching the principal geographical scene of the story, to lay before the reader some striking situation of the plot. When, therefore, the reader takes up the regular order of events, each occurrence becomes to him, as it were, an enigma in its relation to those already related, and the interest is thus intensely stimulated. The opening chapter of any of the following well-known works will illustrate this principle: "The Antiquary," "Woodstock," "Our Mutual Friend," "Little Dorrit," etc.

Substantially the same method is employed by those historians who introduce their works by stating certain facts and principles in existence at the time of writing, and then trace the origin and development of these through preceding centuries. This principle of suspense will be found equally applicable and valuable, however, in the simpler forms of narration.

7. *The narrative should be complete. As irrelevant*

circumstances should be excluded, so all those that are strictly relevant should be included. Some otherwise admirable narratives have been justly criticised for their incompleteness. "What became of such a one?" asks the reader after finishing a certain story. The simple fact that the question is asked is evidence that the narrative is not complete. And here, again, is seen the importance of an outline. By constructing a preliminary framework, the writer can easily arrange so as not to admit more elements into his narrative than he can fairly dispose of in the time allowed. The practice, sometimes followed, of purposely breaking off abruptly in the midst of a story has only the merit that belongs to mere novelty.

8. *Imaginative narration; the plot must be plausible.* Perhaps no other method of cultivating the imagination is so fruitful as that of narrating imaginary events. Indeed, by this process, nearly every faculty of the mind is brought into healthful action. The outline or "plot" of such a narrative, as it is technically called, does not differ materially from that of a narrative of real events: the one represents what is past and real; the other what is possible. The first requisite in such a narrative is that of plausibility. The writer must constantly ask himself what action, what speech, what results would be natural and reasonable under certain imagined circumstances. It is here that the element of suspense can be used with most striking effect. The common occurrences of daily life are generally too simple and too distinct to permit the writer to arrange them into any strong climax; but once exchange fact for fancy, and he may weave and interweave the threads of his tale till the reader is lured into a delightful uncertainty concerning the outcome; an uncertainty that intensifies his interest till all is made plain by one grand catastrophe.

9. *Historical narration; use summaries and backward references.* In the more dignified and extended forms of narration, such as history, biography, and the like, clearness and force are gained by frequent summaries and back-

ward references, placed, respectively at the beginning and end of successive chapters. Thus, Motley introduces his "Rise of the Dutch Republic" by rapidly reviewing the history of the Netherlands during the previous sixteen centuries; and in concluding his first chapter he summarizes as follows:

"Thus in this rapid sketch of the course and development of the Netherland nation during sixteen centuries, we have seen it ever marked by one prevailing characteristic, one master passion—the love of liberty, the instinct of self-government. Largely compounded of the bravest Teutonic elements, Batavian and Frisian, the race ever battles to the death with tyranny, organizes extensive revolts in the age of Vespasian, maintains a partial independence even against the sagacious dominion of Charlemagne, refuses in Friesland to accept the papal yoke or feudal chain, and throughout the dark ages struggles resolutely towards the light, wresting from a series of petty sovereigns a gradual and practical recognition of the claims of humanity."

Again, the author of that remarkable work, "*Ecce Homo,*" introduces a chapter as follows:

"Of the three parts into which our investigation is divided, Christ's Call, his Legislation, and his Divine Royalty or relation to Jehovah, the first is now completed. We have considered the nature of the Call, its difference from that which was given to Abraham, the means which were taken to procure a body of men such as might suitably form the foundation of a new and unique Commonwealth, and the nature of the obligations they incurred in accepting the Call."

Other writers, especially in tracing genealogies, etc., borrow from the methods of Description and make use of some type or symbol, like that of a tree.

This ninth suggestion would seem practically to concern only those writers who are to make literature a life work; but such is not the case. The narration of the simplest series of real events may be essentially a history, and may be greatly aided by this use of reviews, summaries, and types.

10. *Keep concurring series distinct.* Finally, where the occurrences are at all complicated, great care must be given to keep concurring series perfectly distinct. There is no readier means of confusion than to mingle related

streams of events in the mind of the reader before the actual point of commingling has been reached.

*Summary.* In order vividly to reproduce past occurrences, then, the scene should be distinct and unchanged; the narrative should verge toward a climax or "catastrophe;" notice should be given of any change of scene; the writer should follow the natural order of events; each occurrence should, if possible, help to explain its successor; the natural order may be violated, within limits, for the sake of suspense; the narrative should be complete; if imaginary, the plot should be plausible; if historical, it should be aided by summaries and backward references, and concurring series of events should be kept distinct.

## CHAPTER V.

## EXPOSITION.

EXPOSITION may be defined, practically, as the statement and discussion of the essential attributes of some abstract or general theme. If all the essential attributes are discussed, the exposition is called "complete;" if only certain selected attributes are discussed, the exposition is called "partial." Hill says,\* "Exposition consists in such an analysis of a general term as will make clear to the mind the general notion of which it is the sign." Similarly, Bain defines exposition to be † "the mode of handling applicable to knowledge or information in the form of what is called the sciences."

## SUGGESTIONS.

With Exposition in its strict scientific sense, the young writer has little to do. Only years of experience and profound study can enable a man wisely to enter the field of scientific discussion. The narrower field of partial exposition, however, is perhaps the most popular of all the forms of composition among undergraduates. Of the twenty-one actual subjects quoted in Chapter I. (Part III.) every one may fairly be classed under Exposition. The suggestions under this head must be mainly negative.

1. *Careful information necessary.* Although most frequently employed, there is no kind of composition that

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\* "Science of Rhetoric," p. 95.

† "Rhetoric," p. 185.

demands such careful and exhaustive reading, study, and definition. In no other field is there such danger of mistaking trite commonplaces and aphorisms for real, original thought. Vagueness and lack of point are the characteristics of too many expository essays. Of course this vagueness is largely due to the common failure to narrow down the expository theme, as illustrated on pages 242-3.

2. *Avoid confounding with other forms.* As a matter of fact, essays in exposition will often be found to contain much of pure description and narration; but while some Description may be necessary in exposition, it should be limited to the least amount required. For example, an essay on "Public Opinion," if intended to be expository, does not need to contain the history of public opinion since the founding of Rome, nor pen-pictures of Grecian institutions.

3. *Suggestive questions.* The accurate treatment of a theme in exposition is so rare, and apparently so difficult to the young writer, that a few suggestive questions may be helpful. "Of almost any abstract subject," says Haven,\* "it may wisely be asked: Where is it found? How far does it extend? How long has it existed? How great is its power? Is it useful or pernicious? If both, where and why is it the one, and when and why the other? Is it often confounded with some other subject? If so, what, and why, and how? Is it connected with human conduct, and how? How does it appear by illustration and comparison with other subjects?" etc. etc.

4. *Character sketches; avoid confounding with biography.* Of the different varieties of exposition, two have been found most satisfactory in undergraduate work. The first of these is the exposition of some historical or fictitious character. The constant and common danger here is that of confounding the exposition with narration in the form of mere biography. The pupil flies to the encyclopædias,

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"\* Rhetoric," p. 380.

gorges his mind with several articles, and then soberly relates to us when and where the personage was born and educated, what was his father's business, what successive official positions he held, etc., and closes with a pathetic description of the great man's death; all of which is not exposition, much less original composition. In fact, pure biography and history almost preclude originality of thought. In sketching a character, reference to such matters as place of birth, parentage, education, etc., should be only secondary and incidental, and may often be entirely omitted. Of course, the biography of the personage must be carefully read as a preliminary step; but that biography should be made the subject of reflection and comparison rather than a storehouse from which the writer may draw a few dry, threadbare facts with which to weary his readers or hearers. Let him rather take up such questions as the motives of the personage; his ideals; how far he attained those ideals; his opportunities, and how he improved them; what he might have accomplished but for certain barriers; what another would have done in his place; his success as compared with that of others in similar spheres, and so on. It will readily be seen that the field is broad enough not to need enlargement by mere narration.

5. *Book reviews; their essentials.* Another variety of exposition, and one of the most instructive forms of composition in which the young writer can engage, is the review of some work of fiction.

While all the suggestions that pertain to exposition, in general, will apply here, certain specific requirements should be noted. The aim of the writer is to produce upon the mind of the reader of the essay the same impressions that would be produced by reading the book. Together with its general treatment, a good book-review should therefore include:

a. *The statement of the location of the principal scene in time and place.* This may involve very brief description, possibly narration.

*b. A sketch of each of the principal characters.* The danger here will be that of undue expansion. Indeed, one of the chief merits of this kind of composition is that it helps to cultivate that rare faculty, condensation. A brief quotation from the sayings of the personage, skilfully chosen, may reveal more of his character than pages of description. Take, for example, the "more!" of Oliver Twist; the "I. O. U." of Micawber; or the "Oh, how shiftless!" of the Puritan aunt in "Uncle Tom's Cabin."

*c. A brief outline of the plot.* Here, again, the writer must beware of undue expansion. He must select only the main points of the story, dropping ruthlessly all details. In an average essay the outline of the plot should not exceed one hundred words, at the most, and may often be confined to fifty. This part of the composition will,—of course, be purely narrative. In critically reviewing a new book for the press, it is of course wise to refrain from giving the details of the plot lest the future reader lose that interest that comes from suspense.

*d. A criticism of the characters.* Are they true to life? Do they talk and act as real, living people would talk and act under like circumstances? If they are stilted and artificial, show where and why, using short quotations to illustrate.

*e. Criticism of the plot.* Is it plausible? Are the given results such as would naturally come from the given causes and conditions? If not, show where and why. Is the suspense well maintained to the close of the story? etc. etc.

*f. Criticism of the author's style.* Is he clear and concise? Does he abound in long, involved sentences, in foreign words and idioms, in provincialisms, in technical expressions, in obscure allusions, etc.? Are his sentences generally suspensive? Are the pictures so drawn as to appeal to popular interest? and so on. This feature of the exposition is the most pure in form and will require the most careful thought.

*g. The special object of the book.* If it has had a history (and it is a very wise rule not to review one that is less than twenty-five years old), then the development of this point will include both the statement of the object, and of the degree to which the object has been attained.

For example: Dickens' "Nicholas Nickleby" aimed at and secured the abolition of the Yorkshire cheap schools; "Little Dorrit" was directed against the evils of the debtor-prison system; "Uncle Tom's Cabin," against those of slavery, and so on.

In conclusion, the pupil is cautioned against using the seven points just given as the main heads of his essay-outline. While this might be done, it is equally well, and generally possible, to note these only incidentally, and so to condense them that they shall compose but a minor part of the essay.

## CHAPTER VI.

## PERSUASION.

PERSUASION may be defined as that form of composition designed to influence the belief and the conduct of men according to the will of the writer. "It endeavors," says Bain, "to obtain the co-operation of man's free impulses for some proposed line of conduct by so presenting it in language as to make it coincide with them."\*

Of all the forms of composition, this is doubtless the most important, both as a means of mental discipline and as an agency in the practical affairs of life. One may seldom feel it necessary to engage in formal description, narration, or exposition; but there is hardly an American citizen whose interests do not often depend upon his ability to influence the belief and conduct of his associates. Moreover, argumentation often includes all the other forms of composition. As a school exercise, again, persuasion is especially advantageous. In no other form of composition is the pupil thrown so completely upon his own resources. Encyclopædias and reference-works, in general, afford little direct help. In order to argue well upon any but the very tritest of themes, the writer *must think*. Persuasion necessarily consists of two steps: first, the end in view must be made to appear desirable; and, second, the means proposed must be proved to be conducive to that end. These steps are known,—respectively, as Exhortation and Argumentation. Suppose, for example, that the object be the construction, in some town, of a system of public water-works, and that the means proposed be the use of the direct-pressure, or Holley

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\* Rhetoric, p. 212.

system. Three possible cases may exist : first, a majority of the citizens may unite in believing that the direct-pressure system is cheap and efficient, while only a minority believe the construction of water-works to be really desirable ; second, a majority may agree that the construction of such works is desirable, but may differ concerning the most efficient and economical means of accomplishing that end ; third, the citizens may be about equally divided between these two views. In the first case the effort of the writer or speaker would necessarily be purely exhortative, in the second case it would be argumentative, and in the third case both combined.

#### SUGGESTIONS.

1. *Decide clearly as to methods at the outset.* The first question for the writer to decide is, whether one, the other, or both of these methods are to be employed. In real life, this must be determined by a careful study of the circumstances and prevailing opinions in the case ; in school and college exercises, the writer may be guided by his fancy ; only, in either case, let the decision be clear before beginning to write ; otherwise, time and thought will be wasted. Most people have listened to profound discourses intended to prove what the entire audience believed from the outset.

#### EXHORTATION.

2. *In exhortation, study the persons addressed.* Exhortation must be addressed mainly to the feelings. The writer must therefore use all possible means of becoming well acquainted with the sentiments, prejudices, maxims, and beliefs of the man whom he addresses, as well as of the class to which the hearer belongs. Every period of life, every decade, every country, every locality has its peculiar views and prejudices. To ignore these in persuasive writing is to insure failure. The autobiographies of the world's

most influential persuasive writers and speakers give evidence that this study of the persons addressed has been the secret of their success. They have not addressed their words of persuasion to those images (constructed in the study) of what men ought to be; they have rather adapted their appeals to men as they have found and studied them, in the street, on the farm, and in the shop. Just here is to be found an explanation of the meagre results obtained by many earnest and highly-cultured pulpit orators. They continually address men as they "ought to" be rather than as they are. As a preparation for persuasion, no amount of theorizing can ever take the place of actual personal contact.

3. *Exhortation may proceed by description, narration, or exposition.* The vivid description of a drunkard's abandoned home furnishes to the advocate of temperance one of his strongest appeals. The recital, by Mrs. Stowe, of the woes of one family of blacks proved the strongest of all exhortations for the abolition of slavery. The exposition of the plan of redemption has been the most effective method of winning souls to Christ.

#### *ARGUMENTATION: ITS NATURE AND CONDITIONS.*

There is, perhaps, no better definition of an argument than that formulated by Bain, who says: \* "An argument is a fact, principle, or set of facts or of principles adduced as evidence of some other fact or principle." For example, the fact that the highest official positions are generally held by educated men is adduced as evidence of the principle that education is profitable.

Two conditions must exist in order to make Argumentation possible: † *a.* "The fact or principle adduced must be admitted and sufficiently believed in by the reader." *b.* "A certain relation of similarity must be admitted to exist

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\* Rhetoric, p. 239.

† Adapted from Bain.

between the facts or principles adduced and the point to be established." To recur to our illustration, there could be no argument unless the hearer should admit that the highest positions *are* generally held by educated men, and unless he should also admit that, on the ground of nature's uniformity, they would continue so to be held. If either of these conditions be absent, the argument must be fruitless. To illustrate further: a farmer may admit that a certain crop not planted during full moon has failed; but unless he admits that a similar relation between the moon and the crop exists from year to year, the fact of failure is not, to him, an evidence that the moon's phases influence vegetable growth. The first step, then, in pure argumentation, is to select as evidence facts that meet these two conditions.

4. *State the question affirmatively.* Negative statement is always weak statement. No man can prove a universal negative. For example, the statement, "Great crises make great men," *may* be proved, but the negative statement, "Great crises do not make great men," could never be proved; for the writer could never be sure that he had become conversant with *all* great crises. Some *one* crisis that had produced a great man might remain unknown.

5. *Expound the question clearly at the outset.* Much so-called "debate" is utterly idle and fruitless, from mutual failure of the parties concerned to make clear definitions at the outset. Men often oppose one another eloquently for hours, only to find at last that they substantially agree, and that they have really been talking about two distinct questions. For example, take the proposition, "Nihilism is justifiable." Before there can be any fair or profitable argumentation, there must be a clear statement of just what is meant by the terms "nihilism" and "justifiable," and this statement must be such as to be admitted by both sides. Otherwise, each debater will direct his blows against some mere image of his own construction, instead of planting them squarely against his antagonist. In practical

life, debate, dispute, and resultant quarrelling might often be averted by exposition.

6. *State fully and fairly the other side of the question.* There is no surer method of producing distrust in the mind of the hearer, and therefore of insuring failure, than for the speaker to assume that truth, justice, and wisdom are entirely on his side, and to begin his argument by belittling the cause of his opponent. This is a mistake too often made in debating societies. The writer or speaker *must produce and maintain* the impression that he is treating his subject fairly. The moment that this impression is changed, that moment his failure is insured. A glance at the opening paragraphs in almost any of the speeches of the world's great orators will confirm this principle.

7. *In strong opposition, state agreement with an opponent.* As a corollary to the last suggestion, it may be added that where strong opposition is expected, from popular prejudice, or other causes, it is essential that the debater cause his agreement with his opponents to appear as complete and as extensive as possible. As an illustration of this, note the wonderful skill with which Antony begins his speech to the rabble after the murder of Cæsar, and after the speech of Brutus in apology for the deed :—

“ Friends, Romans, countrymen, lend me your ears;  
I come to bury Cæsar, not to praise him;  
The evil that men do lives after them ;  
The good is oft interred with their bones ;  
So let it be with Cæsar. The noble Brutus  
Hath told you, Cæsar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Cæsar answer'd it.  
Here, under leave of Brutus and the rest,  
(For Brutus is an honorable man ;  
So are they all, all honorable men,)  
Come I to speak in Cæsar's funeral.  
He was my friend, faithful and just to me.  
But Brutus says, he was ambitious ;  
And Brutus is an honorable man.  
He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill.  
Did this in Cæsar seem ambitious ?

When that the poor have cried, Cæsar hath wept :  
Ambition should be made of sterner stuff.  
Yet Brutus says, he was ambitious ;  
And Brutus is an honorable man.  
You all did see, that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse. Was this ambition ?  
Yet Brutus says, he was ambitious ;  
And, sure, he is an honorable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause :  
What cause withholds you, then, to mourn for him ?  
O judgment ! thou art fled to brutish beasts,  
And men have lost their reason !—Bear with me ;  
My heart is in the coffin there with Cæsar,  
And I must pause till it come back to me.”

Note also the consummate skill of Paul as he appears before the cynical Athenian philosophers : *Acts xvii. 22-31.*

The speaker must win the willing ear of his hearer at any sacrifice. Otherwise he might as well address dead walls.

8. *Anticipate possible objections.* In written argumentation, where the debater is allowed but one speech, any possible objections existing in the minds of those addressed should be anticipated and carefully met. This should generally be done soon after beginning the argumentation, in order to free the hearer's mind from bias before he listens to the main positive arguments. Here the imagination of the writer finds full scope.

9. *Adduce the arguments separately.* By this means not only is clearness insured, but each successive argument secures in the hearer's mind a definite habitation, so that he may carry it and consider it in making up his final decision. While the ordinal numbers may be used for this purpose, it is even better to apply to each argument, if possible, some terse epithet that will easily fix itself in the mind of the hearer. For example, one of the most common arguments in favor of the tariff is familiarly known as the “infant-industry” argument.

10. *More number does not give force.* The multiplication of points numerically is often a sign of weakness. The debater who ransacks the universe for arguments is liable to produce the impression that his cause is desperate. A drowning man will catch even at straws.

11. *Arrange the arguments to a climax.* Climacteric writing, of any form, is always the most effective writing. As the attention of those addressed becomes more and more wearied, the mental stimulants administered must necessarily be stronger. And here, again, appears the necessity of a preliminary outline. Without first knowing just what his arguments are to be, the writer cannot, of course, arrange them to a climax. An argument that is essentially weak is doubtless better omitted entirely, but among those that are reasonably strong there is generally much difference in degree.

*Exception.* One wise violation of this principle should be noted; namely, the placing of one or more of the stronger arguments at the opening of the speech or essay. With arguments, as with individuals, first impressions are very important.

12. *Beware of the fallacies arising from mere association or succession.* The fact that two phenomena frequently occur together, or in succession, does not prove that one is the effect of the other. This fallacy, known among logicians as "*post hoc ergo propter hoc*," is by far the most common of all. In every political campaign thousands of votes among the laboring classes are changed by the reasoning that, since "hard times" have existed under the administration of one party, therefore those hard times have been *due* to that administration, and there is need of "a change." To illustrate further: the fact that ten men who have used tobacco all their lives have had remarkable health does not prove that the use of tobacco is conducive to health. There may be twenty other habitual tobacco-users who have been life-long invalids.

13. *Avoid confounding proof with illustration.* Almost

anything can be established by a simile, even opposite sides of the same question. Witness the following from a popular novel:—

"He.—'If I wished to tell you how I would dwell in your thoughts, what poet has written anything equal to this half-open burr? It portrays our past, it gives our present relations, and it suggests our future; only, like all parables, it must not be pressed too far or too much prominence given to mere detail. These prickly outward-pointing spines represent the reserve and formality which keep comparative strangers apart. But now the burr is half open, revealing its heart of silk and down. So, if one could get past the barriers which you, alike with all, turn toward an indifferent or unfriendly world, a kindness would be found that would surround a cherished friend as these silken sides envelop this sole and favored chestnut. Again, note that the burr is half open now, indicating, I hope, the progress we have made toward such friendship. Moreover, this chestnut dwells alone in the centre of the burr. We do not like to share a supreme friendship. There are some in whose esteem we would be first.'

"She.—'Mr. Gregory, will you lend me your penknife?' (He complies, and she takes the burr from his hand.)

"'Mr. Gregory, if I understand your rather far-fetched interpretation of this little "parable of nature," you choose to represent yourself by this great, lonely chestnut occupying the space where three might have grown. On observing this emblematic nut closely, I detect something that may also have a place in your parable,' and she pushed aside the little quirl at the small end of the nut, which partially concealed a worm-hole, and cutting through the shell showed the destroyer in the very heart of the kernel.

"'Mr. Gregory, you have been unfortunate in the choice of a burr. Let me select one for you. First, you notice that it lies entirely open; that indicates frankness. Again, the burr contains three chestnuts, which indicates the sharing of one's regard among others, although the fact that one is central and larger shows that there may still be one supreme regard. Under the vigorous blows of Jeff, the driver, this burr has suffered a terrific downfall, and yet notice how faithfully the three nuts have clung together. This teaches us that friends should stick together through the downfalls of life,'" etc., etc.

In a word, it does not follow that what is true of the symbol is necessarily true of the thing symbolized. Because the construction of a good essay resembles that of a frame house, it does not follow that everything true of the house is true of the essay. One object does not

prove the other ; it simply illustrates. This method of reasoning "by analogy," as it is called, while it has a certain value, has much more weight, in the popular mind, than is properly its due, and is therefore to be employed with great caution.

14. *Cite only accessible authorities.* In discussing questions that involve the testimony of authorities, in his own or other languages, an appeal to authorities not easily consulted by those addressed, renders the speaker liable to charges of pedantry and subtlety. The hearer is apt to consider such an appeal a mere makeshift employed in the want of sound arguments. "Can you read Greek?" asked a collegian who was being worsted in debate by a layman. "I don't know ; I have never tried," was the quiet reply.

15. *In refutation, analyze the arguments of your opponent.* The first step in refutation is, if need be, so to disentangle and arrange the arguments of the opposition that the hearer, who is the judge, may be enabled to see clearly just how many and what these are. And here, if the opponent be one who has written without a careful preliminary analysis, he will be found especially vulnerable. In such cases mere analysis is sometimes in itself a complete refutation. Damaging contradictions and misstatements are often thus brought out, which compel an antagonist to leave the field in shame. Another advantage of this method is, that it enables the debater to meet what is at once the common strength and the common weakness of popular orators. Fox, the most eminent of these, maintained, we are told, that, to the multitude, one argument, presented in five different dresses, is equal to five distinct arguments. His success proves the correctness of his theory ; and a study of the speeches of the popular orators of our own day will show that they act, perhaps unconsciously, on the same principle. If, however, one of these silver-tongued orators is met upon the rostrum by an opponent who can clearly show to the audience that they have been listening, not to several strong, distinct arguments, but rather to only one or two, dressed like, puppets,—in as

many different garbs as there are occasions, the result must be evident.

16. *Avoid over-argumentation.* This applies both to positive argumentation and to refutation. In the first case, especially where prejudice is to be met, there is danger of reaction. That which the hearer is not fully prepared to receive must not be urged too forcibly. In refutation, over-argumentation is liable only to magnify in the hearer's mind the weight of the argument answered. Great preparation implies a great undertaking. The speaker who hurls a ponderous refutation at a weak argument is like a builder who should erect a huge derrick in order to lift a small stone ; people would infer that the stone must be much heavier than it looks.

17. *Ignore arguments that are very weak.* This is but a corollary to the last suggestion. By even noticing some arguments the speaker only magnifies what was before insignificant.

18. *Always conclude with a summary.* Though the last, this is perhaps the most important of our long list of suggestions. By its nature, argumentation involves the formation of a decision by the hearer, the judge, after the representatives or the representations of both sides have been heard. In order to form any fair, intelligent decision, he must catch, and carry in his mind, or upon paper, the points made on each side. To enable the hearer to do this easily and completely each debater should conclude with a restatement of his arguments in the tersest language possible. Too much stress cannot be laid on this principle. The summary may be made by citing the arguments numerically, or often more smoothly by weaving all into one closing sentence. By way of illustration, we append several actual summaries taken *verbatim* from undergraduate essays:—

"Inasmuch, therefore, as the Bible is the only book of morals ; in view of its great truths and the richness of its literature ; inasmuch as it has always been a corrective for sceptical tendencies,—we claim that it ought not to be excluded from the public schools."

"Since, then, intimate acquaintance with books, while it greatly enriches life, at the same time tends to make men forgetful of the great living world, and hence to make them selfish; since it gives us knowledge of human nature by rule rather than by experience; and since the writings are not greater than their authors; since direct knowledge of human nature increases our opportunities for doing good, and is of real value even when it displays the darker side of life; since it opens rich stores of romance and poetry; and since it is obviously a duty to understand the highest creations from the hand of God,—surely human acquaintances and friendships are the better."

"Remembering, then, that the excuse for war is the maintenance of justice, and that justice depends on the reasoning faculties, not on brute force; considering that very many wars have proved ineffectual; that the issue of war, depending upon chance,—is uncertain; that many of the finer qualities of manhood are wanting in the professional soldier; that war assures its own continuance; that as rulers can agree to abide by the trial by war, so they can as effectually appeal to arbitration—in view of all these facts, I claim that war is unnecessary, does not accomplish its purpose, and hence is inexpedient."

"I hold, therefore, that it is not right for our government to grant pensions to strong and healthy men: first, because the country had a right to demand the service of its citizens, and, if injured in no way, they are not entitled to a pension; secondly, because these men have received pay for their services, and as this would release any contractor from all obligation, so also it ought to free the government."

*Summary.*—In persuasion, then, the writer must decide at the outset whether to use exhortation, argumentation, or both; must study the persons addressed; may make use of description, narration, or exposition; should state the question affirmatively; should expound it clearly at the outset; should state fairly the other side of the case; in case of strong opposition, should state agreement with his opponent; should anticipate possible objections; should adduce his arguments separately; should avoid mere multiplication of arguments; should arrange his arguments to a climax; should beware of the fallacy of association; should avoid confounding proof with illustration; should cite only accessible authorities; in refutation, should analyze the arguments of his opponent; should avoid over-argumentation; should ignore arguments that are weak, and should always conclude with a summary.

## CHAPTER VII.

## ORAL DISCOURSE: ITS DISTINGUISHING CHARACTERISTICS.

THE oration is not a distinct form of composition. In the preceding chapters, the term "essay" has been employed in reference both to composition intended for mere perusal and to that intended for oral delivery. In reality, no distinction is possible. It depends entirely upon circumstances whether any one of the four forms of composition shall come to those addressed from the lips of the author, or from the written or printed page. Argumentation, for example, is made by some authors synonymous with oratory; and yet the great mass of legal argument, especially in civil cases, is never orally delivered. At the same time, any article composed with a view to public delivery, involving, as it generally will, all four forms of composition, should have certain peculiar characteristics.

## SUGGESTIONS.

1. *Study the prospective audience carefully before writing.* This all-important preliminary step, already urged in discussing theme-selection and argumentation, is especially practicable in spoken discourse. He who writes only to be read can neither select nor analyze his audience; but, in most cases, the writer for public delivery can obtain, by observation, inquiry, and reflection, a fair idea of the mental acquirements, views, and prejudices of his prospective audience; while, at the same time, he can adapt his composition to the conditions of time and place. Such a preliminary study will enable him to avoid the too common pitfalls of unintelligible terms and references, distasteful propositions, and the like.

2. *Imagine the audience before you while writing.* Other things being equal, he who has the more vivid imagination will write the better oration. If every sentence, as it is written, is addressed to a fancied audience, effective forms of expression will be used almost unconsciously.

3. *Use, frequently, direct forms of address.* This will result, naturally, from following the last suggestion. Put a statement in the present tense and in the second person, and you at once make the hearer a partner in the discourse, with all the interest of partnership. Ask a man a question, and simple respect compels his attention; whereas he might have remained listless toward the statement of the same point in declarative form. This method may be overdone, but the tendency is not in that direction.

4. *Perfect clearness is most important.* The constant aim in oratory should be to convey the ideas in such a manner that the hearer may receive them fully with the least possible mental effort. In written composition, if the meaning is not perfectly clear, the reader may review the sentence or paragraph at will until he fully understands it. Not so with an oration. The only time given to the hearer for the reception and comprehension of an idea is that during its delivery. He must keep pace with the speaker. If he stops to study out the meaning of an expression, he is sure to lose what follows, if not the entire drift of the discourse. It will be seen, then, that absolute clearness is essential.

5. *Short sentences are preferable.* This is but a corollary to the last suggestion. Long or involved sentences may sometimes be tolerated on the printed page, where they can be reviewed, but never in oratory. The term "sentence," as used here, does not, of course, refer to a rhetorical period. Such a complex sentence, properly divided by semicolons and other marked pauses, often makes the strongest oratorical form. Neither is approval here intended for that disconnected, "chippy" style so common and so objectionable. Short sentences do not imply disconnection.

6. *Force is more essential.* In written discourse, for example, sentences may frequently end with short or unimportant words without notice by the reader, or at least without seriously offending his ear. But once deliver these sentences orally, and they appear thoroughly flat and weak. In writing an oration, constant care must be given to select for the closing expressions of sentences and paragraphs those that will admit of delivery in full, round tones. Other forms of weakness in style, too, are more tolerable in written than in spoken discourse; although the latter is often strengthened by an easy familiarity that would be out of place in written discourse.

7. *Suspense and climax are indispensable.* Whatever else is done or omitted, the speaker must gain and hold the attention of his audience. When he fails in this, he fails in all. To secure this end no other device is so effective as that of suspense and its resultant, climax. Excite a man's curiosity, and you fix his attention. The speaker who can so manage the threads of his discourse that each shall lead continually to a common centre, not clearly seen, at first, by his hearers, is the speaker to whom men will listen.

Moreover, while suspense generally results in that figure, a climax may often be constructed where there is no suspense. Too much attention cannot be given to this point. Study and declamation of the masterpieces of English and American oratory will prove that the strongest and most eloquent passages are invariably the climacteric passages.

8. *Euphony must be especially regarded.* At this point, again, appears a striking difference between reading and speaking. One may silently read pages of words inharmoniously combined, and feel comparatively little jarring sensation. Read the same pages aloud, and the most untrained ear will note the harsh effect. Everything that adds to the good-will and pleasure of his audience is an aid to the orator in securing his end. Indeed, it is proverbial that weak, commonplace thoughts, if clothed in beautiful language, are more effective with a popular audience than are

strong, original thoughts, if inharmoniously expressed. The demands of euphony, therefore, must not be neglected. It is a safe and simple rule that any sentence which cannot easily be pronounced by its author, without repetition, is an inharmonious sentence, and should be either thrown out or recast.

9. *The orator must use frequent summaries.* The necessity, noted in our fourth suggestion, that the hearer should catch, instantly, each idea as presented is not sufficiently met by clearness alone. His mind must be assisted and refreshed, at appropriate intervals, by terse, pointed summaries. With a book before him, he could make these summaries for himself ; not so when listening to a speaker. It is not what a man hears, but what he retains that produces or fails to produce conviction.

*Summary.*—In a word, then, the orator should study his audience beforehand ; should imagine the audience before him while composing ; should use direct forms of address ; should prefer short sentences ; should pay especial attention to Clearness, Force, Euphony, and Climax, and should make frequent summaries.

## PART IV.

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### VERSIFICATION.

#### CHAPTER I.

##### POETIC DICTION—RHYTHM.

“THE object of prose,” says Abbott, “is, in general, to convey information; that of poetry, to give pleasure. Hence the prose-writer, in his choice of a word, will prefer that which conveys his meaning most successfully: the poet will prefer that which gives most pleasure. It is true that each sort of writer will keep both objects in view at once, but what is the primary object to the one will be the secondary object to the other, and *vice versa*.<sup>\*</sup> From this general principle arise the following

###### CHARACTERISTICS OF POETIC DICTION:—

1. *It is Archaic.*—It employs such words as “hallowed” (for holy), and “woe,” “ken,” “dire,” “ire,” “thrall,” “steed,” “charger,” and many other such words that are not found in ordinary modern prose.

Abbott says further: “The explanation of the archaism of poetic diction seems to be this. Poetry, being less conversational than prose, is less affected than is prose by the changes of a living language, and more affected by the language and traditions of the poetry of past ages. Not all

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\* “English Lessons for English People,” p. 54.

words are adapted for metre, and therefore the limitations of metre in themselves are sufficient to explain the preference in poetry for certain forms and words. These forms and words, constantly repeated by successive poets, become, as it were, the legitimate inheritance of all who write poetry. Thus they acquire poetic associations in addition to their original adaptability for metre, and they therefore maintain their ground in poetry, even when displaced from prose."

This characteristic extends, also, to such archaic phrases as "methinks," "meseems," "perchance," "erstwhile," "or e'er," etc.

2. *It is concrete and particular.* It discards vague and general terms, and prefers those that are particular, specific, and vivid. It prefers "rose" to "flower," "hawthorn" to "tree," "Solomon in all his glory" to "a glorious monarch," "some village Hampden" to "some patriotic citizen," etc.

3. *It often substitutes an epithet for the thing denoted.* It not only uses an attribute for the subject, as in a regular prose metonymy, but it precedes that attribute by another adjective—a construction that is rare and difficult in prose; e.g., "The breezy blue," "the dead past," "the rolling deep," etc.

4. *It adds epithets merely to give color and vividness;* that is, adjectives or other epithets that are not required by the strict sense; e.g.,

"His dog attends him . . . and now with many a frisk  
Wide scampering snatches up the drifted snow  
With *ivory* teeth."—*Couper*.

"The bold adventurer ploughs his way  
Through rocks amidst the *foaming* sea."—*Parnell*.

"Through optic glass the Tuscan artist views  
Rivers or mountains in her *spotty* globe."—*Milton*.

In these quotations the words "ivory," "foaming," and "spotty" are known as "ornamental epithets," for they are not needed to convey the strict sense.

5. *It is concise.* This characteristic is manifested in several ways:

a. By the omission of connectives; e.g.,

“To thee, my only rock, I fly,  
Thy mercy in thy justice praise.”

b. By dropping auxiliaries; e.g., “Gives not the hawthorn bush as sweet a shade?” for “*Does* not the hawthorn bush give,” etc.

c. By substituting “phrase-epithets” for phrases; e.g., “Clime of the *unforgotten brave*” instead of the brave who are unforgotten. “Returns indignant to the *slighted plough*.” So, “the rolling moon,” “the glowing hours,” etc.

d. By preferring brief words and constructions; e.g., “questionless” for “unquestionably,” “ere” for “before,” “don” for “put on,” etc.

Sometimes, of course, long words are emphatic and appropriate in poetic diction; e.g.,

“One morn a Peri at the gate  
Of Eden stood *disconsolate*.”—*Moore*.  
“Unattainable treasure, adieu.”—*Couper*.

6. *It makes elisions not allowable in prosaic diction;* e.g., “o'er” for over,” “'tis” for “it is,” “e'er” for “ever,” “'neath” for “beneath,” etc.

7. *It employs inversions not allowable in prosaic diction;* e.g., “Forth goes the woodman” for, “The woodman goes forth,” “Nor stopped he nor stayed he” for, “He neither stopped nor stayed,” “Short views we take, nor see the lengths behind” for, “We take,” etc.

8. *It employs compounds not allowable in prosaic diction;* e.g.,

“A king sate on the rocky brow  
That looks o'er *sea-born Salamis*.”—*Byron*.  
“The *always-wind-obeying* deep.”—*Shakespeare*.  
“The cloud-compelling Jove.”—*Homer*.  
“Sun-filled,” “Angel-guarded,” etc.

9. *It prefers words that are euphonious, either from form or from association.* For example, it often drops the

possessive termination, thus avoiding the unpleasant hissing sound of the *s*; e.g., "Albion" for "England," "Columbia" for "America," "Erin" for "Ireland," and "the Cyprus wars," the "Philippi fields," etc.

10. *It often uses simile where prose would prefer metaphor.* This is not a violation of poetic brevity, but is due to the fact that the prime object of poetry is to give pleasure, and that it is therefore warranted in lingering over a figure which, like simile, is designed mainly to affect the feelings. Such a prolonged simile as the following, for instance, would be out of place in prosaic diction:

"I only thought  
Of lying quiet where I was thrown  
Like sea-weed on the rocks and suffering her [the aunt]  
To prick me to a pattern with her pin,  
Fibre from fibre, delicate leaf from leaf,  
And dry out from my drowned anatomy  
The last sea salt left in me."

—*Mrs. Browning's "Aurora Leigh."*

11. *It makes more frequent use of enallage, or the substitution of one part of speech for another;* e.g., "They fall successive and successive rise;" "The parlor splendors of that festive place."

12. *It employs all forms of rhetorical imagery more freely than is allowable in prose.* "We characterize as 'poetical,'" says Spencer, "the prose which uses these appliances of language with any frequency, and condemn it as 'over-florid,' or 'affected' long before they occur with the profusion allowed in verse." \*

By observing the characteristics enumerated above, it will readily be seen that poetic diction is by no means confined to versification, and that poetry and versification are far from being synonymous terms. Perhaps one half of the real poetry in our literature is not expressed in metrical form, while the versification that has no valid claim to the title "poetry" is painfully common.

\* "Philosophy of Style," p. 38.

## IMPASSIONED PROSE—RHYTHM.

Between actual prose, such as that used in common conversation or in treating of some scientific subject, and actual poetry in metrical form, stands “Impassioned Prose.” This form of composition displays some of the characteristics of poetic diction, though not so many as are found in poetry proper. The use of these characteristics, such as archaisms, etc., is *not*, however, a *necessity* in impassioned prose, and is to be held carefully in check. The best prose-writers, such as Milton, Burke, Ruskin, and Thackeray, use the diction of prose rather than that of poetry.

*Rhythm*.—The most essential characteristic of impassioned prose is *Rhythm*. This is well defined by Abbott as “*a principle of proportion introduced into language*.” This proportion, in prose, is not so regular that it can be reduced to a definite law, and yet it will be found to be the fundamental characteristic of what is commonly called eloquence. Sometimes it may be detected in the tendency to use the balanced form of sentence; sometimes, in a fondness for grouping adjectives in series of three each, and sometimes in climax; but in most cases it can only be felt, not seen.

In the following illustrations of poetic prose, note both the rhythm and the rarity of the characteristics of pure poetic diction. The only expressions involving any of the elements of poetic diction are italicized.

“The boat reappeared, but *brother and sister* had gone down in an embrace never to be parted; living through again, in one supreme moment, the days when they had clasped their little hands in love, and roamed the *daisied* fields together.”—George Eliot.

“Blessed influence of one true loving human soul on another! Not calculable by algebra, not deducible by logic, but *mysterious, effectual, mighty* as the hidden process by which the tiny seed is quickened and bursts forth into tall stem and broad leaf and growing *tasseled* flower. Ideas are often poor ghosts; our *sun-filled* eyes cannot discern them; they pass athwart us in thin vapor, and cannot make themselves felt. But sometimes they are made flesh: they breathe upon us with warm breath, they touch

us with soft *responsive* hands, they look at us with sad sincere eyes, and speak to us in appealing tones,—they are clothed in a living soul with all its conflicts, its faith, and its love. Then, their presence is a power.”—*Ibid.*

“ For so have I seen a lark rising from his bed of grass and soaring upwards, singing as he rises, and [he] hopes to get to heaven and climb above the clouds; but the poor bird was beaten back with the loud sighings of an eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest than it could recover by the libration and frequent weighing of his wings; till the little creature was forced to sit down and pant, and stay till the storm was over; and then it made a prosperous flight, and did rise and sing as if it had learned music and motion from an angel as he passed some time through the air about his ministries here below: so is the prayer of a good man.”—*Jeremy Taylor.*

“ Let us watch him [man] with reverence as he sets side by side the burning gems, and smooths with soft sculpture the jasper pillars that are to reflect a ceaseless sunshine, and rise into a cloudless sky: but not with less reverence let us stand by him when, with rough strength and *hurried* stroke, he smites an uncouth animation out of the rocks which he has torn from among the moss of the moorland, and heaves into the darkened air the pile of iron buttress and rugged wall, instinct with work of an imagination as wild and wayward as the Northern sea: creations of ungainly shape and rigid limb, but full of wolfish life: fierce as the winds that beat, and changeful as the clouds that shade them.”—*Ruskin.*

“ And in the midst of it [St. Mark’s at Venice] the solemn forms of angels, *sceptred*, and *robed* to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim like the morning light as it faded back among the branches of Eden, when first its gates were *angel-guarded* long ago.”—*Ibid.*

“ Polarity, or action and reaction, we meet in every part of nature: in darkness and light; in heat and cold; in the ebb and flow of waters; in male and female; in the inspiration and expiration of plants and animals. All things are double, one against another. Tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love.”—*Emerson.*

“ Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful; it fills the vast pile, it seems to jar its very walls; the ear is stunned, the sense is overwhelmed. And now it is rising from the earth to heaven—

the very soul seems *rapt* away and floated upwards on the swelling tide of harmony.”—*Irving's description of Westminster Abbey.*

“ What, thought I, is this vast assemblage of sepulchres but a treasury of humiliation; a huge pile of reiterated homilies on the emptiness of renown and the certainty of oblivion? It is, indeed, the empire of Death, his great and shadowy palace, where he sits in state, mocking at the relics of human glory, and spreading dust and forgetfulness on the monuments of princes. How idle a boast, after all, is the immortality of a name! Time is ever silently turning over his pages. We are too much engrossed by the story of the present to think of the character and anecdotes that gave interest to the past; and each age is a volume thrown aside to be speedily forgotten. The idol of to-day pushes the hero of yesterday out of our recollection; and will, in turn, be supplanted by his successor of to-morrow.”—*Ibid.*

“ It was a mild, serene, midsummer’s night; the sky was without a cloud; the winds were quiet; the Pleiades, just above the horizon, shed their sweet influence in the east. At length the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest. Hands of angels, hidden from mortal eyes, shifted the scenery of the heavens; the glories of the night dissolved into the glories of the dawn.”—“ *Sunrise,* ” *Edward Everett.*

#### POETRY PROPER—CLASSIFICATION.

Poetry proper—that is, poetry in metrical form—is generally divided into three great classes ; the Epic, the Lyric, and the Dramatic. To this classification some writers add elegiac, didactic, and pastoral poetry; but the broader classification is sufficient for all practical purposes.

THE EPIC.—An epic poem may be defined as “ the poetic recital of some great and heroic enterprise.” It is at once the longest, highest, and most difficult of all poetical compositions. Very few epics of the highest form have been written. They are—Homer’s “ *Iliad* ” and “ *Odyssey*,” Virgil’s “ *Aeneid*,” the “ *Niebelungen-Lied*,” Dante’s “ *Divina Commedia*,” “ *The Lusiad*,” Tasso’s “ *Jerusalem Delivered*,” and Milton’s “ *Paradise Lost*.”

“ *The Great Epic.*”—From a study of any or all of these, it will be seen that “ a great epic,” as such a poem is technically called, must have certain qualities :—

(1) Its subject must be dignified and heroic, e.g., the Siege of Troy, the Founding of Rome, the Fall of Man, etc.

(2) It must have unity and completeness. The epic is necessarily a form of narration, and unity of plot is even more important than in a novel. One main idea or end must be constantly kept in view, and to this all the minor events must bend. Most of the epic poets employ the device, already noticed under "Narration" in Part III., of beginning at the middle of the story and thus holding the reader's attention in suspense while the explanation of the opening scene is gradually brought out.

(3) It must have a hero. As in a novel, again, there must be one chief character about whom the interest shall centre.

(4) There must be numerous actors, and the plot must be somewhat intricate. However noble and sublime the career of one or two isolated men may be, it could never become the theme of a great epic.

(5) The prevalent tone must be grave. This is readily seen by examining any one of the great epics. Flashes of humor are seen in a few cases, but they are very rare.

(6) The story itself must be interesting aside from the poetic interest. Here, again, the epic resembles the novel.

Aside from "the great epic," certain other metrical compositions are to be classed under this head.

*The Metrical Romance.*—This is less dignified than "the great epic," deals less with the supernatural agencies, and is more fully under human control. Among well-known illustrations may be mentioned Chaucer's "Romaunt of the Rose," Spenser's "Faerie Queene," Scott's "Marmion" and "Lady of the Lake," Butler's "Hudibras," Tennyson's "Idyls of the King," Mrs. Browning's "Aurora Leigh," and Longfellow's "Evangeline."

*The Tale.*—This is still less dignified than the metrical romance, and admits the humorous still more freely. Witness, Chaucer's "Knight's Tale," Shakespeare's "Rape of

*Lucrece*,” Byron’s “*Giaour*” and “*Corsair*,” Crabbe’s “*Tales*,” Tennyson’s “*Enoch Arden*,” and Longfellow’s “*Wayside Inn*.”

*The Ballad*.—This is generally short, simple, and condensed. It merely suggests, where the higher epic forms would relate. Witness, “*Chevy Chase*,” Hood’s “*Eugene Aram*,” Schiller’s “*Diver*,” Macaulay’s “*Lay of Horatius*,” etc., etc.

*The Metrical History*.—This has few poetical qualities except that of metre. Dryden’s “*Annus Mirabilis*” is a well-known illustration.

“*The Mixed Epic*.”—This title is given to a few poems, like Byron’s “*Childe Harold*,” that have the moral characteristics of an epic without any continuous plot.

*The Pastoral, the Idyl*, etc.—These are classed under the epic by reason of their narrative character, though in some this is but slight. Witness, Keats’s “*Endymion*,” Burns’s “*Cotter’s Saturday Night*,” Wordsworth’s “*Excursion*,” Scott’s “*Minstrel*,” Tennyson’s “*Princess*,” Cowper’s “*Task*,” etc., etc.

#### LYRIC POETRY.

This term was originally applied to those compositions that were intended to be sung to the accompaniment of the lyre. In its modern use it covers those short, condensed poems that are the expression of some strong passion or sentiment. It is emotional, while epic poetry is narrative. It is the oldest form of poetry in every literature, and is farthest removed from simple prose. It differs also from dramatic poetry in that it expresses the emotions and ideas of one person, the author, while in a drama the author's personality disappears, the emotions expressed being those of the different characters.

Lyric poetry may be divided into songs, odes, elegies, sonnets, and “simple lyrics.”

*The Song*.—This is usually short, and is divided into distinct stanzas, each complete in itself. Songs are generally

subdivided into sacred songs, or hymns, and secular songs. The latter are again divided as follows:

(a) The War Song. This is frequently employed as a means of persuasion to patriotic duty, e.g., Burns's "Scots wha hae wi' Wallace bled," the "Marseillaise," "God save the Queen," "The Star-spangled Banner," etc., etc.

(b) The Love Song. This includes not only amatory songs, like Byron's "Maid of Athens," but those expressing love of country and of kindred. Moore and Burns were most prolific in this form of lyric composition.

(c) Bacchanalian Songs. These are, of course, less common as society advances in moral development; and yet some of the most finished pieces of versification in early English belong to this class.

(d) The Political Song. This generally represents some ephemeral outburst of party feeling, and seldom obtains a permanence greater than the excitement that gave it birth. Most of the political songs that have been preserved are interesting only as curiosities. Some, however, like the Jacobin songs, have a permanent historical value.

Other divisions, such as the sentimental song, the comic song, etc., may generally be classified under one of the heads already given.

*The Ode.*—The ode differs from the song in that it expresses a loftier and more intense feeling, is not intended to be sung, and is more complicated and continuous in its versification. In point of variety in metre it is the most elaborate form of metrical composition. Among well-known odes are Dryden's "Alexander's Feast" and "Ode on St. Cecilia's Day," Milton's "Hymn on the Nativity," Collins's "Ode on the Passions," Gray's "Bard," and Lowell's "Commemoration Ode."

*The Elegy.*—This is written almost invariably in iambic pentameter, and is concerned chiefly with the expression of the merits of some departed friend or hero. Milton's "Lycidas," Gray's "Elegy," and Tennyson's "In Memoriam" are the common illustrations.

*The Sonnet.*—The metrical peculiarities of the sonnet will be described in a succeeding chapter. It is an Italian invention introduced into the English by Wyatt, in the reign of Henry VIII. It is sometimes descriptive, but is generally the condensed expression of a single phase of feeling. Being emotional rather than narrative, it must be classed as a lyric.

*The Simple Lyric.* This name is given to a non-descriptive class of verse that cannot strictly come under any of the foregoing heads. Illustrations may be found in Burns's "Mountain Daisy," "Mouse's Nest," etc.; in Tennyson's "St. Agnes Eve," Wordsworth's "Cuckoo," etc.

#### DRAMATIC POETRY.

In its higher form, dramatic poetry resembles the epic in many points. It must have a great and heroic theme, it must be continuous, must centre about one leading character, and must have even a more intricate plot. In one respect, however, the difference is marked. In the epic the author narrates in his own person; in the drama he does not personally appear. "In the one," says Kames,\* "sentiments are expressed second-hand. In the other, persons express their own sentiments." The one is narration; the other is dialogue. Sometimes, indeed, dialogue is introduced into an epic, but is not predominant, while in the drama it is the exclusive form.

In addition to unity in its subject, the original drama required the unities of time and place. That is, the drama must be so constructed that the scenes depicted might be imagined really to take place within the actual time occupied by the play, and in the one place represented by the stage. Since the division of the drama into acts and scenes, and the introduction of modern stage scenery, however, the unities of time and place have been widely disregarded. Both the scene and the time are often imagined

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\* "Elements of Criticism," p. 415.

to have been decidedly changed between the fall and rise of the curtain. Dramatic poetry is subdivided into Tragedy and Comedy. This subdivision is much more clearly marked than is that between the three grand divisions of poetry.

*Tragedy*.—This is the more serious and dignified of the two subdivisions, and in that respect more closely resembles the epic. Aristotle defined tragedy as the representation of a complete illustrious action, in poetic language, with the design of purifying the moral character of the beholders through the passions of pity and fear. In the early tragedies the interest always centred around some case of great and unmerited suffering. Thus, Kames says that “the happiest subject of a tragedy would be a man of integrity falling into a great misfortune by the committal of some innocent action which he is led in some way to suppose criminal.” Of this high form of tragedy the purest modern types are Shakespeare’s “King Lear” and Milton’s “Samson Agonistes.” In the more recent tragedies, and even in several of those of Shakespeare, the original severity has been greatly modified, so that the play does not necessarily end with the death of the principal characters; but, after many trials and sufferings, a happy conclusion is often reached.

*Comedy*.—The chief element in comedy is the ludicrous though other means of exciting pleasure are employed in a secondary way. It is, of course, much less dignified than tragedy both in the personages and in the events with which it deals. Satire and ridicule occupy a prominent place in most of our standard comedies, and a happy ending is almost invariable.

Comedy is subdivided into High or Genteel Comedy, Low Comedy, and Farce.

*The Farce*.—This differs from the comedy proper, mainly in being much shorter and in having no corrective aim. It therefore eschews satire, and depends for its interest entirely upon the ludicrous. For example, in Shakespeare

“Comedy of Errors,” the introduction of the two Dromios transforms into pure farce certain scenes that were pure comedy in the original form of the play by Plautus.

*The Opera* is simply a drama in which the parts are intended to be sung instead of being spoken.

*The Melodrama*.—This name is given to a composition part of which is intended to be spoken and part sung. Its most prominent characteristic is a certain exaggeration of sentiment and effect. The term is now loosely applied to sentimental minor plays in general. In both the opera and the melodrama the composition is aided by stage fixtures, dress, etc., to an extent not allowable in strict tragedy or comedy.

## CHAPTER II.

## METRE.

WHEN the rhythm of a composition becomes so regular that it can be reduced to a law, it is called *Metre*. Like rhythm, metre is employed, primarily, for the pleasurable expression of high passion, but it is often applied in cases where there is little passion, and where its only warrant is the pleasurable effect produced. Abbott observes that "the unrhythymical expression of intense passion is, when prolonged, extremely painful, producing pain untempered by any feeling of artistic pleasure," and calls attention to the fact that while Shakespeare uses prose for dialogue, light conversation, letters, etc., he almost invariably employs metre when the feeling of the speaker becomes impassioned. For example, in the following speech of Brutus to the Roman populace, just after the assassination of Cæsar, the first six lines are intentionally directed to the understanding of the mob rather than to its feelings; but as the orator begins to appeal to its feelings, in the seventh line, note how nearly he approaches to metre, while in the eighth and following lines the scansion becomes almost perfect:

"As Cæsar loved me, I weep for him:  
As he was fortunate, I rejoice at it:  
As he was valiant, I honor him:  
But, as he was ambitious, I slew him.  
There is tears for his love; joy for his fortune;  
Honor for his valor; and death for his ambition.  
Who is here so base that would be a bondman?  
If an | y, speak | ; for him | have I | offended.  
Who is here so rude that would not be a Roman?  
If any, speak; for him have I offended.

Who is here so vile that will not love his country?  
If any, speak; for him have I offended.  
I pause for a reply.

"*All.*"      None, Brutus, none.  
"Brutus." Then none have I offended."

While, therefore, prose seems to be the most natural and easy form of composition, it is yet an historical fact that in the literature of every nation poetry has preceded prose. For example, the "*Iliad*" of Homer and the "*Niebelungen-Lied*" of the early Germans were each composed and handed down from mouth to mouth long before there was any prose literature in either the Greek or the German language respectively. This seeming paradox is to be explained on the same ground as is the more frequent use of figurative language among all early and uncultivated peoples: living near to nature, they spoke the language of nature—which is poetry. A recent writer\* (Dr. Raymond of Princeton College) propounds the following ingenious theory of the development of metre: "Before the age of books, those who prepared literature published it by repeating it in public. Every man who did this had, of course, his own peculiarities of utterance, which, as he continued to repeat his productions, he would cultivate and render more and more peculiar. . . . These peculiarities, moreover, would be shown in the arrangement of his words and sentences, so as to fit his elocution. . . . A further development in this direction would cause these reciters after a time to use versification, etc., etc."

Apparently by force of the example of the early poets, the philosophers who immediately followed them cast their compositions in the same metrical form, though the spirit and the diction of poetry were almost entirely absent. The same example has been followed in much modern verse; such, for example, as that in Pope's "*Essay on Man*," and his "*Essay on Criticism*," Bickersteth's "*Yesterday, To-day, and Forever*," and much of Holland's

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\* "*Poetry as a Representative Art*," p. 20.

"*Katrina*" and of Longfellow's "*Courtship of Miles Standish*." The term *didactic poetry*, given to some of this modern verse, is really a misnomer; *didactic verse* would be more proper. Poetry belongs to passion and imagination, not to the mere communication of dry facts and theories. The only warrant for using a metrical arrangement in treating of a purely prosaic subject is the aid thus given to the memory. This value of metre is thus explained by Herbert Spencer :\*

"That we *do* take advantage of metrical language to adjust our perceptive faculties to the force of the expected articulations is clear from the fact that we are balked by halting versification. Much as, at the bottom of a flight of stairs, a step more or less than we counted upon gives us a shock, so, too, does a misplaced accent or a supernumerary syllable."

Perhaps the most common illustration of this use of metre merely as an aid to the memory is found in the well-known doggerel verse beginning,

"Thirty days hath September," etc.

It is a use which, considered independently, is as limited as it is generally objectionable.

By reference to the definition of metre given at the beginning of this chapter, it will be seen that it is not required that the rhythm of all composition be reducible to the *same* law in order to become metre, but only that some definite law be observable. For example, in the first verse of Milton's "*Paradise Lost*,"

"Of man's first disobedience and the fall,"

the law may be stated in the form of a mathematical proportion: i.e., on the basis of accent, the first syllable is to the second as the third is to the fourth or the fifth is to the sixth, etc.; but in the following verse from an early English poet the law, though easily perceptible, is based

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\* "Philosophy of Style," p. 35.

upon the recurrence of certain initial letters rather than upon accent, as in the first case:

“In a somer seson, when softe was the sonnë.”

The laws of metre in general will be found to depend, respectively, upon some one of the five following bases:—

1. *Number*.—Syllables merely counted and not otherwise classified. This is a very rare basis. An approximate illustration is found in certain forms of French verse, where, as in French prose, the accents are not marked.

2. *Quantity*.—Syllables classified according to the time necessary to pronounce them. This is most clearly seen in the Greek and Latin verse. In one sense it applies to modern English verse; for though ours is an accentual rhythm, it is evident that more time is really employed in pronouncing an accented than an unaccented syllable. Take the following detached verses from Robert Browning for illustration:

- (a) “Would hide head safe when hand had flung its stone.”
- (b) “Makes slow mute passage through two ranks as mute.”

3. *Alliteration*.—Syllables classified according to their initial letters. This is exemplified in the early English verse, some of which, however, is based on accent as well. The law of this alliteration was, that at least two important words in the first verse and one in the second verse of every couplet must begin with the same letter; e.g.,

“ Yet hoved [waited] there an hundred  
In howes [caps] of silk.”

4. *Accent*.—Syllables classified accordingly as they are pronounced more or less loudly than those next to them. This is seen, primarily, in modern English blank verse; e.g., “Almighty! Thine this universal frame.” Here the second, fourth, sixth, eighth, and tenth syllables, counting consecutively from the left, are pronounced more loudly than are the first, third, fifth, etc.

5. *Rhyme*.—Syllables classified accordingly as they have the same vowel sound, followed by the same, and preceded

by a different, consonant sound. Rhyme as a basis is, of course, necessarily associated with accent.

#### METRICAL FEET.

The smallest recurring combination of accented and unaccented syllables for metrical purposes is called a *Foot*. The smallest recurring combination of feet is called a *Verse*. The number of feet in English verse varies from one to eight.

The smallest recurring combination of verses is called a *Couplet*. This consists of two rhyming verses, generally, though not always, of five accents each. Larger combinations or groups of verses are known as *Stanzas*. A stanza generally consists of four, six, or eight verses, as the case may be; though an odd number of verses is sometimes combined.

The largest formal group of verses is known as the *Sonnet*, and consists of fourteen lines with a peculiar arrangement of the final rhymes.

*The Monosyllabic Foot.*—Sometimes a single monosyllable may be considered as forming an independent foot. This rarely occurs except as a substitute for a dissyllabic foot at the beginning or end of a verse.

Perhaps the first verse of the following couplet is to be construed as made up of four monosyllabic feet:

“Gold, gold, gold, gold!  
Heavy to get and hard to hold.”

The following detached verses illustrate the use of the monosyllabic verse as a substitute:

“Stay, | the king | has thrown | his war | der down.”  
*Shakespeare.*

“Now | it shin | eth, now | it rain | eth fast.”—*Chaucer.*

*Dissyllabic Feet.*—When the accented syllable comes first in order, the foot is called a *Trochee*. For example, the words “morning,” “gloaming,” “father,” “hasten,” etc., taken independently, form each a trochee.

When the unaccented syllable comes first, the foot is called an *Iambic*, iambus, or iamb. Each of the following words is, in itself, an iambic: "contain," "foretell," "suppose," "repeat," etc. It must be observed, however, that these, like the trisyllabic feet, can be formed equally well by combining the syllables of different words when these stand together. Note how, in the following verses, different syllables of the same word help to form different feet:

" Time was | ere yet, | in these | degen | erate days,  
 Igno | ble themes | obtained | mista | ken praise,  
 When sense | and wit | with po | esy | allied,  
 No fa | bled gra | ces flour | ished side | by side."

*Trisyllabic Feet*.—When the accented syllable comes first, the foot is called a *Dactyl*. This is illustrated by the single words "canopy," "intricate," "fortunate," "edify," etc.

When the accented syllable comes second, the foot is called an *Amphibrach*; e.g., "repining," "compulsion," "intention," "incarnate," etc. It is claimed by some writers that the amphibrach is not a legitimate foot, on the ground that it is not required for the scansion of verse in general; but while it may not be necessary, it is certainly convenient, and for that reason alone may be considered legitimate.

When the accented syllable comes third, or last, the foot is called an *Anapaest*; e.g., "comprehend," "undertake," "persevere," "reinstate," etc.

The following extracts are made up, respectively, of trochees, iambics, dactyls, amphibrachs, and anapests, in the order named:

#### *Trochaic Metre.*

" O the | long and | dreary | winter !  
 O the | cold and | cruel | winter !  
 Ever—thicker,—thicker,—thicker  
 Froze the | ice on | lake and | river."

" *Hiawatha*"—Longfellow.

*Iambic Metre.*

“Come, sleep, | O sleep, | the cer | tain knot | of peace,  
 The bait | ing place | of wit, | the balm | of woe,  
 The poor | man’s wealth, | the pris | oner’s | release,  
 Th’ indif | ferent judge | between | the high | and low.”

Sidney.

*Dactylic Metre.*

“Make no deep | scrutiny  
 Into her | mutiny,  
 Rash and un | dutiful.”—Hood.

*Amphibrachic Metre.*

“I galloped, | Dirck galloped, | we galloped | all three.”

Browning.

*Anapaestic Metre.*

“The Assyr | ian came down | like a wolf | on the fold,  
 And his co | horts were gleam | ing with pur | ple and gold;  
 And the sheen | of their spears | was like stars | on the sea,  
 When the blue | wave rolls night | ly on deep | Galilee.”

Byron.

## LAWS OF METRICAL ACCENT.

The following laws are subject to no exceptions save those that arise from contractions in pronunciation :—

1. *If the metrical accent fall on any syllable in a word, it must fall on the primary word-accent.* For example, if the metrical accent falls on any syllable of the word “fortunate” it must be on the first, though it may also fall on the third under certain circumstances. So with the words “merry,” “constant,” etc. In the word “receiving,” the metrical accent must fall on the second syllable, and in “comprehend” on the third. If a word have two or more accents, as in “législative,” it may take two metrical accents; but it cannot have a metrical accent on the secondary word-accent unless there is one upon the primary word-accent. The first law of metre is violated in the following couplet, which Shakespeare puts into Prologue’s mouth in the “Midsummer Night’s Dream :”

“But won | der on | till truth | makes all | things plain,  
 This beau | teous la | dy This | by is | certain.”

2. *We can never have three consecutive, clearly pronounced syllables without a metrical accent.* This is evident from the character of the polysyllabic feet. The only method of bringing three unaccented syllables together would be to place a dactyl before either an iambic, an amphibrach, or an anapaest, or to place a trochee before an anapaest; but none of these combinations is found in good English verse. The reason for the law lies in the fact that such a combination of unaccented syllables violates a natural principle of rhythm. The ear revolts against such an arrangement as either of the following:

"Terrible, | indeed | was all | the blood | y scene."

"Absalom | beholding | the scene | was moved | to wrath."

"Tacitly | understood | was the sign | that he made | to his men."

"Brilliant | repartee | was heard | from man | y a guest."

The second law applies to monosyllables as well as to polysyllables.

3. *Metrical accent cannot fall upon two consecutive syllables in the same word.* There are four possible arrangements that would bring two metrically accented syllables together,—namely; an iambic followed by a trochee, an iambic followed by a dactyl, an anapaest followed by a trochee, and an anapaest followed by a dactyl; neither of these arrangements, however, is common. In blank verse, an iambic is sometimes followed by a trochee, but the two feet are made up of distinct words ; e.g.,

"Be in | their flōw | ing cūps | frēshly | remémbered."

4. *If metrical accent falls on more than one syllable of a polysyllable, it must fall on alternate syllables.* This, obviously, is but a corollary to the second and third laws. For, if the metrical accent must fall on one of any three consecutive syllables in a word, and cannot fall on each of two consecutive syllables, it must, of course, fall on alternate syllables. The arrangement of word-accent generally, though not always, follows the same law. For example, we have "íncompátibilíty," "tránsfigurátion," etc.

From an examination of the foregoing laws, it is evident that *accent favors dissyllabic metre*. For one, and only one, of the syllables of a dissyllable is sure to have a word-accent; and therefore dissyllables can easily be arranged so as to harmonize with the laws. Some polysyllables, indeed, such as those of four syllables with the accent on the first, like "impiously," "exigency," etc., cannot be used in anapaestic metre, because the use would be a violation of the fourth law.

It will be observed also that, by the second law, *a metrical accent must sometimes be placed upon a syllable that has little or no word-accent*. Thus, if such a word as "potency" or "merrily" is followed by an unemphatic syllable, there must be a metrical accent on the final syllable; and if such a word be used in strict dissyllabic metre, there must be a metrical accent upon the final syllable, no matter by what kind of a syllable it is followed. Thus,

- (a) "Full mér | rily | the húm | ble bée | doth sñg."
- (b) "Good gén | tlemén, | look frésh | and mér | rily."

*Shakespeare.*

#### MONOSYLLABIC ACCENT.

*All monosyllables are in themselves neutral as to accent.* That is, they can be used either with or without metrical accent. It must be remembered, however, that, by the second law, if these monosyllables stand in a verse together, at least one must take a metrical accent, while a monosyllable that stands between two unaccented syllables of any kind must also take a metrical accent. Often the monosyllable that thus necessarily takes a metrical accent is quite unemphatic, while one that has no metrical accent is emphatic. *Emphasis must not be confounded with metrical accent.* It is such a confusion that gives rise to that sing-song manner of reading verse which is as objectionable as it is common.

In the following detached verses, note the unemphatic monosyllables that necessarily receive a metrical accent,

and observe the unpleasant effect of making these emphatic in reading :—

“Her eyes | were o | pen, *but* | she still beheld.”—Keats.

“Where *is* | thy na | tive sim | ple heart?”—Collins.

“The soul | secured in *her* | exist | ence smiles

At *the* | drawn dag | ger and | defies | its point.”—Addison.

“So calm | are we | when pas | sions are | no more.”—Waller.

“Then *of* | thy beau | ty do | I ques | tion make.”—Ludlow.

It will be noticed that in each of the foregoing cases the unemphatic, metrically accented syllable is followed by an emphatic, non-accented syllable. Abbott observes: \* “This sequence, so common in our best poets, seems not to be mere accident. The lightness of the unemphatic accent is perhaps compensated by the length and emphasis of the following unaccented syllable.” Certainly the strongest emphasis in the whole verse often falls upon the unaccented monosyllable in question.

It will be observed, also, that the accent falls more easily on an unemphatic monosyllable when the syllable preceding is still less emphatic; that is, when the preceding is the final unaccented syllable of a polysyllable. Take the following detached verses from Pope:—

- (a) “ Soon as thy letters trembling *I* unclose.”
- (b) “ A wit’s a feather, *and* a chief a rod.”
- (c) “ All fame is foreign *but* of true desert.”
- (d) “ Thou Cæsar *with* a senate at his heels.”

*The Use of Unemphatic Accents.*—As has already been suggested, indirectly, the object of unemphatic metrical accents is to avoid the intolerable monotony that would result if all the accents in a poem were emphatic. The number of emphatic accents in any verse is widely variable, depending, as it does, entirely upon the general laws of emphasis. Occasionally, as in the following verses, the weight of each of the different accents is nearly or quite equal:

“But look, the morn, in russet mantle clad,  
Walks o’er the dew of yon high eastward hill.”—Shakespeare.

\* “ English Lessons,” p. 158.

## SUBSTITUTED FEET.

Although in a complete verse of given metre the number of metrical accents must always be the same, much latitude is allowed as to the number of unemphatic syllables in such a verse. To avoid monotony, the number of unemphatic syllables is often purposely varied by substituting the different monosyllabic, dissyllabic, and trisyllabic feet one for another. Of these substitutions the following may be noted :—

1. *A monosyllable for an Iambic.* This generally occurs at the beginning, middle, or end of a line.

“ *Life!* | I know | not what | thou art,  
But know | that thou | and I | must part.”—*Barbauld*.

“ We know | not what | it is, | *dear*, | this sleep | so calm | and  
still;  
The fold | ed hands, | the aw | ful calm, | the cheek | so pale |  
and chill.”—*Dodge*.

2. *A monosyllable for a Trochee.*

“ On whose | track the | vulture | swoops  
When they | ride in | state.”

“ Lord, dis | miss us | with thy | blessing ;  
Fill our | hearts with ' joy and | peace.”

‘ And they | perish | of the | *plague* | wher' the | breeze of |  
health is | blowing.”

3. *Monosyllable for Dactyl.*

“ Up in the | morning as | soon as 'twas | *light*,  
Out with the | birds and the | butterflies | *bright*,  
Skipping a | bout till the | coming of | *night*.”

4. *Monosyllable for Anapaest.*

“ You have sold | the la | boring man, | *squire*,  
Both bod | y and soul | to shame,  
To pay | for your seat | in the House, | *squire*,  
And to pay | for the feed | of your game.”—*Kingsley*.

5. *An Iambic for a Trochee.* This is very rare.

“ Winter's | ruins; | from whose | breast  
All the | gums and | spice of | *the East*.”—*Carew*.

*6. Iambic for Anapaest.*

“And the sin | uous paths | *of lawn* | and of moss  
 Which led | through the gar | den along | and across,  
 Some o | pen at once | to the sun | and the breeze,  
 Some lost | among bowers | of the blos | soming trees.”

*7. Trochee for Iambic.*

- (a) “*Beauty* | is but | a vain | and doubt | ful good.”
- (b) “*Floated* | amid | the live | lier light.”
- (c) “*Healthy* | and ro | sy, fresh | from slum | ber sweet.”
- (d) “In the | full strength | of years, | *matron* | and maid.”

*Bryant.*

*8. Trochee for Dactyl.*

“Ere her limbs, | frigidly,  
 Stiffen too | rigidly,  
 Decently, | *kindly*,  
 Smooth and com | pose them.”—*Hood*.

*9. Dactyl for Trochee.*

“Could ye come | back to me, | Douglas, | Douglas,  
 In the old | likeness | that I | knew;  
 I'd be so | faithful, | so loving, | Douglas,—  
 Douglas, | Douglas, | tender and | true.”—*Craik*.

*10. Anapaest for Iambic.*

“Thou lin | gering star, | with less' | ning ray.”—*Burns*.

“I know | his spir | it feels | no more | his wea | ry load | of flesh,  
 But his sleep | is blessed | with end | less dreams | of joy |  
 forev | er fresh.”—*Moultrie*.

*11. Amphibrach for Iambic.*

“*I love it, | I love it / |* and who | shall dare  
*To chide me | for loving |* that old | arm-chair?  
*In child | hood's hour | I lin | gered near,*  
*That hal | lowed seat | with lis | tening ear.*”—*Cook*.

*12. Iambic for Amphibrach.*

“You bells in | the steeple | ring, ring out | your changes,  
 How many | soever | *they be*.”—*Jean Ingelow*.

13. *Amphibrach for Trochee.*

“ Rose a | nurse of | ninety | years,  
 Set his | child up | on her | knee,—  
 Like summer | tempest | came her | tears,  
 Sweet my | child, I | live for | thee.”—*Tennyson.*

There is generally but one, and never more than two substitutions in a single verse. In his poem “Christabel,” Coleridge ignores this usage and substitutes the metrical feet with no limit except that the number of accents shall never be more than four, and the whole number of syllables never more than twelve; that is, with all his license, he does not violate the second law of metrical accent, which requires at least one accent to every three syllables; e.g.,

“ There is not wind enough in the air  
 To move away the ringlet curl  
 From the lovely lady’s cheek ;  
 There is not wind enough to twirl  
 The one red leaf, the last of its clan,  
 That dances as often as dance it can,  
 Hanging so light, and hanging so high,  
 On the topmost twig that looks up at the sky.”

This theory of Coleridge has not been generally accepted or adopted. Perhaps an approach to it may be found in some verses of Longfellow’s “Evangeline.”

*The Prevalent Foot.*—As a result of the frequency of foot-substitution, it is not always possible to determine the metre of a poem by scanning any single verse.

Enough verses must be scanned to determine what is the prevalent foot. Thus, in the following stanza from Drayton, the first three verses may be scanned equally well either as iambic or dactylic; it is not until the fourth verse is reached that the prevalent foot is seen to be dactylic:

“ Fair stood the wind for France,  
 When we our sails advance,  
 Nor now to prove our chance  
 Longer will | tarry.”

And the same is true of Longfellow’s stanza,

“ Speak ! speak ! thou fearful guest,  
 Who with thy hollow breast,  
 Still in rude armor drest,  
 Comest to | daunt me.”

And of the first verse in Cowper's "Poplars:"

"The pop | lars are felled, | farewell | to the shade  
And the whis | pering sound | of the cool | colonnade."

#### RHYME.

As already observed, syllables are said to rhyme when they have the same vowel sound, preceded by a different and followed by the same consonant sound. It is not necessary that the vowel characters be the same, provided only that the sounds be the same. Thus, the words "mate," "eight," "strait," and "great" all rhyme perfectly, though spelled with varying vowel characters. Likewise the words "hor," "myrrh," "sir," "fur," etc.

According to strict English usage, syllables that are entirely identical do not form a perfect rhyme; e.g., "Incline" and "recline," "transmute" and "commute," etc. This is an Italian usage, but is followed in a few instances by standard English writers; even then, however, it is employed only where the rhymes are widely separated.

*Faults in Rhyming.*—Of these there are two: first, that of dragging in useless or inappropriate words merely because they rhyme. Thus, in the following couplets, the words "elf" and "show" are inappropriate and meaningless:

- (a) "I do not rhyme to that dull *elf*  
Who cannot picture to himself."—*Scott*.
- (b) "To Rokeby next he louted low,  
Then stood erect his tale to *show*."—*Ibid.*

There is no more palpable form of the fault of sacrificing sense to sound than this.

Second, the use of inexact rhymes such as "heaven" and "given," "sod" and "broad," etc. Such rhymes are allowed to a moderate extent by all our best writers, especially in lyric verse. The usage is to be regarded, however, as an exception and not a rule. For the the number of inexact rhymes found in some of our modern hymn-books there is neither warrant nor reason.

*Double and Triple Rhymes.*—Strictly speaking, there is no double rhyme; for in rhyme so called the final syllables are identical, and the real rhyme occurs between the penultimate syllables, e.g., “gladden” and “sadden,” “dreaming” and “seeming,” and the like. Such rhymes are more flexible than single rhymes, and are especially adapted to light or humorous verse; e.g.,

“ When tinkers bawled, aloud to settle  
Church discipline, for patching kettle:  
The oyster-women locked their fish up,  
And trudged away to cry ‘ No Bishop.’ ”—*Butler.*

In triple rhymes like “motherly” and “brotherly,” etc., the real rhyme, again, occurs between the antepenultimate syllables. Double and triple rhymes are, of course, more difficult and therefore more rare than single rhymes. Some of our modern verses, like Lowell’s “Bigelow Papers,” show great ingenuity in this direction.

A curiosity in rhyme is Hood’s “Nocturnal Sketch,” of which we give the opening lines:

“ Even is come ; and from the dark Park, hark !  
The signal of the setting sun—one gun !  
And six is sounding from the chime, prime time  
To go and see the Drury-lane Dane slain,—  
Or hear Othello’s jealous doubt spout out,—  
Or Macbeth raving at that shade made blade,  
Denying to his frantic clutch much touch,” etc.

The occurrence of rhyme or an approach to rhyme where it is not expected, as in prose or in the middle of a verse, is regarded as a blemish, unless purposely introduced to give harshness; e.g.,

“ Prince. Is it upon record, or else reported  
Successively from age to age he built it ?  
“ Buckingham. Upon record, my gracious lord.”

*Richard III.*

“ Who writes to make his barrenness appear,  
And strains from hard-bound brains ten lines a year.”

*Pope.*

## QUANTITY.

By this term is meant the comparative time required for the distinct pronunciation of a syllable. Spencer observes\* that "a certain effort, though commonly an inappreciable one, is required to recognize every vowel and consonant," and illustrates the statement by saying that "if, as all know, it is tiresome to listen to an indistinct speaker or to read a badly written manuscript; and if, as we cannot doubt, the fatigue is a cumulative result of the attention needed to catch successive syllables, it follows that attention is in such cases absorbed by each syllable." And he might have added, *by each letter*. By this reasoning it will be seen that if both syllables of such a word as "*abject*" are equally accented, the second syllable is really *longer* than the first. As a matter of fact, the stronger accent given to the first syllable of such a word nullifies the distinction of quantity, and so the real length or "time" of syllables is of only secondary importance in English verse. While, therefore, its freedom from any strict laws of quantity gives to English verse a wider latitude than is found in any other, this very freedom greatly complicates the reduction of our verse to fixed metrical laws. In Greek and Latin verse, however, syllables are divided by certain rules into "long" and "short," and the metre consists in the regular recurrence and alternation of these syllables without regard to accent.

The effect of quantity on English metre is most clearly seen in those verses where a "long," emphatic monosyllable is so placed as to receive no metrical accent. This is illustrated in the quotations on page 319, and more clearly in the following detached verses from Browning:—

- (a) "Held deep down, strained hard off from side to side!"
- (b) "So well could firm fist help intrepid eye."
- (c) "Should I turn art's fixed fabric upside down!"
- (d) "No such thin fare feeds flesh and blood like mine."
- (e) "Clinch-fist stows figs away, cheats government!"

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\* "Philosophy of Style," page 7.

- (f) "Since old wine's ripe and new verse raw, you judge."
- (g) "Gray brow still bent on ground, upraised at length."
- (h) "Should life prove half true life's term—death the rest."

Compare the time required for reading any one of the verses just quoted with that required for reading any verse (of the same number of syllables) in the opening stanza of Gray's "*Elegy*:

"The curfew tolls the knell of parting day,  
The lowing herd wind slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me."

Most of the possible adaptations of sound to sense, treated under "*Euphony*" in Part II., will be found to depend primarily upon quantity.

Another evident influence of quantity is seen in the case of such words as "*mainsail*," "*good-man*," etc. These, being formerly considered as compound words, received but one accent; whereas now each is resolved into its constituent monosyllables.

#### SUPERFLUOUS SYLLABLES.

These are of two kinds: (1) Those that are so little noticed in pronunciation that they are totally suppressed. These are known technically as "*slurred syllables*." (2) Those syllables that, though not slurred, are not sufficiently prominent to break the flow of the metre, and are allowed or employed to break the monotony and decisiveness of regular metre.

There are various degrees of slurring, from the *e* in such words as "*wandering*" and "*faltering*" to the *o* in "*timorous*" and "*honorable*." From the greater number of unaccented syllables in trisyllabic metre it follows that it has far less slurred syllables than has dissyllabic metre. Thus, the middle vowel of the word "*faltering*" must be slurred in scanning this dissyllabic verse from Bryant:

"How on | the fal | tering foot | steps of | decay."

But in the following trisyllabic verse the same vowel must be distinctiy pronounced in scansion:

“ ‘Twas the fal | tering voice | of a half- | sobbing child.”

The practice of slurring syllables was much more common among the earlier English poets than at present. The elision was generally marked by an apostrophe, but it was carried even to the dropping of prefixes and final syllables. Thus, in the dramatic verse of the Elizabethan age we find *'gainst* for *against*, *'stall* for *install*, *'th'* for *the*, *wi'* for *with*, etc. Our common expression “good-by” comes from “God be wi’ ye,” which was the slurred form of “God be with you.”

Milton was especially fond of eliding the final *y* before a vowel. Thus,

“ Impressed, | the efful | gence of | his glor | *y* abides.”

And he sometimes followed the same custom with other vowel terminations, as in

“ Anguish | and doubt | and fear | and sor | *row* and pain.” Sometimes the extra syllable is attached to the end of the complete verse. The only law governing the insertion of superfluous syllables in modern English verse is, that any such may be admitted that are felt not seriously to interfere with the regular flow of the metre. The ear is the only guide.

#### PAUSE.

Nearly every six-accent English verse can be divided equally, by a marked pause, into two distinct, three-accent verses; e.g.,

“ With clangor rings the field, | resounds the vaulted sky.”  
*Dryden.*

Similarly, the so-called seven-accent verse divides by pauses into alternating lines of three and four accents; e.g.,

“ There rode the brood of false Lorraine, | the curses of our land !  
And dark Mayenne was in the midst, | a truncheon in his hand;  
And as we looked on them, we thought | of Seine’s empurpled  
flood,  
And good Coligny’s hoary hair | all dabbled with his blood.”  
*Macaulay.*

And the so-called eight-accent verse might equally well be written as four-accent; e.g.,

" Speak and tell us, our Ximena, | looking northward far away,  
O'er the camp of the invaders, | o'er the Mexican array,  
Who is losing? who is winning? | Are they far or come they  
near?  
Look abroad, and tell us, sister, | whither rolls the storm we  
hear." —Whittier.

In five-accent metre the effect of pause is not to divide the verses regularly, and yet it plays an important part in giving variety to such verse. A piece of dramatic verse may scan perfectly, but if pause be neglected in reading it, the effect will be seriously monotonous. It is not necessary that each verse should contain a pause, though the best poetry has one in nearly every verse. Neither is it necessary that the pause should be in the same place in each verse. It may come after or in the middle of any foot. At the same time, certain writers exhibit a preference, respectively, for putting the pause in a given place. For illustration, the place of the pause may be denoted by a number put opposite each line, and expressing the number of feet that precede the pause. Thus, in the following passages, it will be seen that Milton prefers the pauses denoted by 1 and 1½; Tennyson, those of 1½ and 4½; Pope, those of 2 and 2½; while Dryden has less pause than either, but prefers that of 2.

1½ and 3    "Instruct me, for thou know'st; thou from the first  
 1½        Wast present; and with mighty wings outspread,  
 0           Dove-like sat'st brooding on the vast abyss  
 2½        And mad'st it pregnant: what in me is dark  
 1½        Illumine; what is low raise and support." —Milton.

0        "Close on the borders of a territory  
 0        Wherein were bandit earls and caitiff knights,  
 1½       Assassins, and all flyers from the hand  
 1½       Of justice, and whatever loathes a law."

\*     \*     \*     \*     \*     \*

4½       "Once for wrong done you by confusion; next  
 1, 2 and 4½   For thanks, it seems, till now neglected; last  
 4½       For these your dainty gambols." —Tennyson.

2 "Some err in that, but many err in this.  
 2 Ten censure ill for one who writes amiss.  
 2 For forms of faith, let graceless zealots fight;  
 0 He can't be wrong whose life is in the right.  
 2 Here then we rest: the Universal Cause  
 2 Acts to one end, but acts by various laws."

\* \* \* \* \*

2½ "Who starves by nobles, or with nobles eats?  
 2½ The wretch that trusts them, or the rogue that  
     cheats?"—*Pope*.

1½ and 2 0 "Of these the false Achitophel was first,  
 0 A name to all succeeding ages curst;  
 0 For close designs and crooked counsels fit,  
 1 Sagacious, bold, and turbulent of wit.  
 1 Restless, unfixed in principles and place,  
 2 In power displeased, impatient of disgrace,  
 2 A fiery soul, which, working out its way,  
 0 Fretted the pigmy body to decay,  
 0 And o'er-informed the tenement of clay."—*Dryden*.

Notice, also, that the pauses denoted by the integral numbers produce an iambic effect, or rather do not interfere with the iambic effect throughout the verse, while those denoted by the fractional numbers produce, in that part of the verse which follows, a decidedly trochaic effect.

*Compensation in Pause.*—In rhyming couplets like those of Pope, when one line is pauseless, it is customary to introduce several pauses into the other line of the couplet by way of compensation. Thus,

- "Here files of pins extend their shining rows,  
 (a)   Puffs, powders, patches, Bibles, billets-doux."
- "(b)   Laughed at the loss of friends he never had,  
 (c)   The dull, the proud, the wicked, and the mad."
- "(d)   I only wear it in the land of Hectors,  
 (e)   Thieves, supercargoes, sharpers, and directors."

By observing the quotations already made, it will be seen that very many of the pauses so essential in giving variety to verse arise from the omission of conjunctions, thus confirming the statement made in Chapter I. as to the unfitness of conjunctions for poetic diction.

Among other peculiarities in the position of pause, Abbott

observes that that denoted by 2½ is peculiarly favorable for introducing a subject, and especially a simile. Thus,

- (a) "No more with glories, in th' ethereal plain," etc.—*Pope*.
- (b) "Some foreign writers, some our own despise," etc.—*Ibid.*
- (c) "As some lone miser, visiting his store," etc.—*Goldsmith*.
- (d) "As some fair tulip, by a storm oppressed," etc.—*Dryden*.

It will be observed, also, that in the rhyming couplet like those of Pope already quoted, a pause occurs almost invariably at the end of the first verse, and always at the end of the second verse. In this consists the main difference between the "rhyming couplet" proper and the rhyming iambic of narrative verse. In the former a pause follows nearly every line, and the rhymes are therefore emphatic; but in the narrative verse pause is not required, nor is it frequent after either of the rhyming verses. The rhymes are therefore comparatively unemphatic, and a new paragraph often begins with the second of two rhyming verses, a thing unknown in the rhyming couplet proper. These distinctions will readily be seen by comparing the two following passages:—

"Tis not enough no harshness gives offence,  
The sound must seem an echo to the sense;  
Soft is the strain when zephyr gently blows,  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shore  
The hoarse, rough verse should like the torrent roar.  
When Ajax strives some rock's vast weight to throw,  
The line too labors, and the words move slow:  
Not so when swift Camilla scourts the plain,  
Flies o'er the unbending corn, and skims along the main."  
*Pope.*

"But midst the loud victorious shouts he heard  
Her footsteps drawing nearer, and the sound  
Of fluttering raiment, and, thereat afeard,  
His flushed and eager face he turned around,  
And even there he felt her past him bound  
Fleet as the wind, but scarcely saw her there  
Till on the goal she laid her fingers fair."—*Morris.*

"And on his head he had a russet hood;  
And in his hand two spears of cornel-wood,  
Well steeled and bound with brazen bands, he shook.  
Then from the Centaur's hands at last he took  
The tokens of his birth, the ring and horn.—*Ibid.*

In conclusion, let it be remembered that pause must be carefully heeded in reading verse, or much of the rhythmic effect will be lost.

## ALLITERATION.

Like quantity, alliteration is not recognized as an essential element of modern English verse, and yet all our best poets employ it even more frequently than quantity. Its simplest form is seen in the following:

“Silently sat the artist alone,  
Carving a Christ from the ivory bone,  
Little by little with toil and pain,  
He won his way through the sightless grain.”  
*Boker.*

“Here rests his head upon the lap of Earth  
A youth to Fortune and to Fame unknown;  
Fair Science frowned not on his humble birth,  
And Melancholy marked him for her own.”—*Gray.*

*Concealed Alliteration.*—This is more common in such writers as Pope, Milton, and Tennyson than is the simple alliteration of successive initial syllables, already illustrated. Sometimes the alliterated words are simply separated, as in—

“Of all the causes which conspire to blind  
Man’s erring judgment, and misguide the mind,  
What the weak head with strongest bias rules,  
Is Pride, the never-failing vice of fools.”—*Pope.*

More frequently the alliteration is *double*, and the corresponding letters are interchanged. Thus,

“The air  
*f, p; f, p.* Floats as they pass, fann’d with unnumber’d plumes,  
From branch to branch, the smaller birds with song  
*s, w; s, w.* Solaced the woods, and spread their painted wings  
Till even.”—*Milton.*

Or, again, one letter may be a “mean proportional” between two others. Thus,

*h, t, t, h.* (a) “The hallow’d taper trembling in thy hand.”—*Pope.*  
*l, h, h, l.* (b) “One laced the helm, another held the lance.”  
*Dryden.*

*s, m, m, s.* (c) “Sonorous metal making martial sounds.”—*Milton.*

Again, the alliteration may occur between middle, rather than initial syllables. Thus,

- (a) "The lustre of the long convolvuluses."—*Tennyson.*
- (b) "The league-long roller thundering on the reef."—*Ibid.*

Or it may be between corresponding letters like *p* and *b*, *f* and *v*, *t* and *d*, etc.

- b, p.* "The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave,  
Await alike the inevitable hour:  
*p, b.* The paths of glory lead but to the grave."—*Gray.*

And, finally, the alliterated syllables may occur in different lines. Thus,

"There at the foot of yonder nodding beach  
That wreathes its old fantastic root so high."—*Gray.*

*Early English Alliteration.*—As has already been stated, alliteration formed the essential characteristic of early English verse. "That verse consisted," says Abbott,\* "of couplets, in which each section contained two or more accented initial syllables. Of these four syllables, the two in the first section, and, as a rule, the first of the two in the second section, were alliterated." Thus,

"And now is religion a rider,  
A roamer by the streets,  
A leader of love-days,  
And a land-buyer."—*Piers Plowman.*

Sometimes, though rarely, both the accented syllables in the second section were alliterated:—

"Wroth-like he wrung his fist; he thought him to wreak  
With works or with words, when he seeth his time."—*Ibid.*

More frequently there were more than two alliterative syllables in the first section and one in the second:

"Thow myghtest bettre meete myst  
On Malverne hilles,  
Than gete a mom of hire mouth,  
Til moneie be shewed."—*Ibid.*

\* "English Lessons for English People," p. 187.

This form, however, is to be regarded as an exception in comparison with the first form given.

The transition from the early to the modern form of English verse is marked, especially, by the introduction of rhyme. The feature of alliteration, however, did not vanish at once, but was retained for a time by some writers as an accompaniment of rhyme. Thus, as late as 1600 A.D. we have such verses as the following:

“*Sitting by a river's side,  
Where a silent stream did glide,  
Muse I did of many things  
That the mind in quiet brings.*”—*Greene.*

“*It was frosty winter season  
And fair Flora's wealth was geason,  
When I saw a shepherd fold  
Sheep in cote to shun the cold.*”—*Ibid.*

“*To trust the fayned face, to rue on forced tears,  
To credit finely forged tales, wherein there oft appeares  
And breathes as from the breast a smoke of kindled smart,  
Where only lurkes a depe deceit within the hollow hart.*”

This retention of alliteration became gradually recognized as an archaism; and so we find Shakespeare ridiculing it in the “*Midsummer Night's Dream*:”

“*Whereat with blade, with bloody blameful blade,  
He bravely broach'd his boiling bloody breast.*”

*Vowel Alliteration*.—This is found in early English verse, though it is neither so obvious nor so common as is the alliteration of consonants. It was not necessary that the vowels at the beginning of the accented syllables should be identical. Any vowel beginnings were sufficient for the purpose. Milton frequently employs vowel alliteration:—

- (a) “*Invoke thy aid to my adventurous song.*”
- (b) “*With scattered arms and ensigns, till anon.*”
- (c) “*His legions, angel forms, who lay entranced.*”

#### “THE CATCH.”

In studying the substitution of metrical feet, it has been seen that more variety occurs in the initial foot than in any

other part of the verse. The syllable or syllables, which in early English verse, sometimes preceded the first accented syllable were known as "the catch," and the effect of such syllables is seen in the modern English initial foot. In the early alliterative poetry, the number of syllables in a verse was not counted; in the foreign rhyming metre the syllables were counted. And when, after the Norman Conquest, these two totally distinct systems blended together, the early English license of disregarding unaccented syllables was curtailed, though not destroyed, in the middle of the verse; but at the beginning of the verse, and after a marked pause, the license was retained almost unimpaired; and it is in these parts of the verse that the most variation now occurs.

#### SPECIAL METRES.

It remains only to give illustrations of the different special metres, with brief observations on their frequency and their peculiar adaptation.

*One-accent Iambic Metre.*—Iambic one-accent verses are found singly in some lyric poems of the seventeenth century, and frequently in Shakespeare, where they are nearly always used to express either an appellation or an ejaculation. They are also found in some modern lyric poems.

- (a) "*Clifford.* Wherefore do you come ? To murder me ?  
" *Murderer.* Ay, Ay."
- (b) "*Messenger.* First, he commends him to your noble self.  
" *Hastings.* What, then ?"  
" *Q. Katherine.* How now !"
- H. "An't please your grace, the two great cardinals wait in the presence."

" With prayer	" His wit
No more	So smart
Shall they	Has hit
Adore."— <i>Byron.</i>	My heart."— <i>Anon.</i>

*One-accent Trochaic.*—This metre is very rarely found. Like the one-accent iambic, it generally occurs in connection with longer lines.

“Turning,  
Burning,  
Changing,  
Ranging,

Full of grief and full of pain.”—*Addison*.

“Dancing,  
Flirting,  
Skimming along,

Beautiful snow! it can do nothing wrong.”—*Watson*.

“Softly,  
She is lying with her lips apart;  
Softly,  
She is dying of a broken heart.”—*Hood*

*Two-accent Iambic*.—This metre is found frequently in odes, and especially in the lyric poems of the seventeenth century.

“ Yet, yet, oh fly;  
Ye cannot die,  
But they  
Shall pass away.”—*Byron*.

“ Sweeter and sweeter,  
Soft and low,  
Neat little nymph,  
Thy numbers flow.”—*Palmer*.

“ If with a frown  
I am cast down,  
Phillis, smiling  
And beguiling,  
Makes me happier than before.”—*Sedley*.

*Two-accent Trochaic*.—This is seen in two verses of the last quotation.

“ Laugh at all things,  
Great and small things,  
Sick or well, at sea or shore;  
While we're quaffing  
Let's have laughing.”—*Byron*.

“ And is the swallow gone ?  
Who beheld it ?  
Which way sailed it ?  
Farewell bade it none ?”—*Howitt*.

*Truncated Two-Accent Trochaic*.—When the last syllable of any particular metre is dropped, the line is said to

be "truncated," though the term "truncated metre" is sometimes applied technically to truncated four-accent trochaic metre. The truncated two-accent trochaic is especially adapted to burlesque.

"See him stride  
Valleys wide,  
Over woods,  
Over floods."—*Swift*.

"From his nose  
Clouds he blows;  
When he speaks,  
Thunder breaks;  
When he eats,  
Famine threats;  
When he drinks,  
Neptune shrinks."—*Pope*.

*Three-accent Iambic*.—This metre is very common in ballads and hymns, though it occurs most frequently in alternation with four-accent iambic lines.

"When all thy mercies, O my God,  
My rising soul surveys,  
Transported with the view, I'm lost  
In wonder, love, and praise."—*Addison*.

Frequently, a four-accent line is introduced as the third of a four-line stanza. This was a favorite arrangement with Wesley and Watts.

"I long to see thy face;  
Thy Spirit I implore,  
The living water of thy grace,  
That I may thirst no more."—*Wesley*.

"How gentle God's commands !  
How kind his precepts are !  
Come cast your burdens on the Lord,  
And trust his constant care."—*Doddridge*.

The four-accent iambic metre is frequently used by Shakespeare in rapid retort, as a variation from the even flow of the dramatic verse in the longer speeches of his characters. Thus, in "Richard III.," Anne says:

"I would I knew thy heart."

And Gloucester replies,

"'Tis figured in my tongue."

Sometimes this metre is modified by adding an unaccented syllable in alternate lines.

“ Among the beautiful pictures  
That hang on Memory’s wall  
Is one of a dim old forest,  
That seemeth best of all.”—*Alice Cary*.

“ Let Whig and Tory stir their blood;  
There must be stormy weather;  
But for some true result of good  
All parties work together.”—*Tennyson*.

*Three-accent Trochaic*.—This metre is also rare, except in alternation. It is often connected, as in the following passage, with an irregular trochaic verse having an extra syllable in the first foot:

“ Up the | airy | mountain,  
Down | the rushy | glen,  
(We) daren’t | go a | hunting  
For fear of little men.”—*Allingham*.

“ Who is | he that | cometh  
Like an | honored | guest?  
(With) banner | and with | music,  
(With) soldier | and with | priest,  
With a | nation | weeping,  
(And) breaking | on my | rest?”—*Tennyson*.

*Truncated Three-accent Trochaic*.—This is seldom found except in early English verse, and is not very common, even there.

“ For, an | he were | there  
We need | never | fear  
Of the | feindes | blake;  
For I undertake  
He would so brag and croke,  
That he would then make  
The devils to quake.”—*Skelton*.

*Four-accent Iambic*.—This is the common form of ballad narrative, as seen in the poems of Scott. Unless other metres are interspersed, it soon becomes monotonous. One marked difference is to be noted between the earlier and the present forms of this metre. In the following stanzas by Wyatt, written about 1535, it will be seen that each

complete verse may be divided equally without dividing a word:—

“ Forget not yet || the tried intent  
Of such a trust || has I have meant;  
My great travail || so gladly spent,  
Forget not yet ! ”

“ Forget not yet the great assays,  
The cruel wrong, the scornful ways,  
The painful patience in delays,  
Forget not yet ! ”

But in the following lines from Scott’s “Marmion,” note the impossibility of such a division:

“ Burned Marmion’s swarthy cheek like fire,  
And shook his very frame for ire.—  
‘ He who does England’s message here,  
Although the meanest in her state,  
May well, proud Angus, be thy mate.’ ”

*Hymn Stanzas.*—The three methods of combination already noted are respectively known in hymnology as Long, Short, and Common metres.

The Long-metre stanza consists entirely of four-accent iambic verses. In the Short-metre stanza, the first, second, and fourth verses are three-accent iambic, while the third verse is four-accent iambic. In the Common-metre stanza, the first and third verses are four-accent iambic, while the second and fourth are three-accent iambic. These stanzas may be graphically represented as follows:—

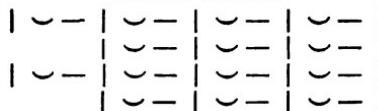
LONG METRE.



SHORT METRE.



## COMMON METRE.



In many of our hymn-books, figures are found after the titles, expressing the number of syllables in each verse of the stanza. Such a notation is valueless, as it gives no hint of the real metre or movement of the stanza.

For the purpose of giving vivacity, an extra unaccented syllable is sometimes added to alternate verses in this metre. In this case, as in others where an unaccented syllable is added, the final foot may, of course, be construed as an amphibrach substituted for the iambic. Butler's "Hudibras" affords the best-known illustration of this form of iambic tetrameter:

"Enlarged his legions in fierce bustles  
With periwinkles, prawns, and muscles,  
And led his troops with furious gallops  
To charge whole regiments of shallows."

*Four-accent Trochaic.*—This metre was employed during the Elizabethan period much more frequently than at present. It is favored by the English tendency to throw back the accent on dissyllabic words. It is especially adapted to lively, bustling movement, as is seen in Milton's "L'Allegro." In view of the required double rhyme, it is not suitable to a long poem.

"Straight mine eye hath caught new pleasures,  
Whilst the landscape round it measures."

Even in the "Allegro" it is more frequently truncated. Its most long-continued use is in Longfellow's "Hiawatha." As no attempt of rhyming is here made, the metre becomes very easy.

"O the long and dreary winter !  
O the cold and cruel winter !  
Ever thicker, thicker, thicker,  
Fell the ice on lake and river ;  
Ever deeper, deeper, deeper,  
Fell the snow o'er all the landscape."

*Truncated Four-accent Trochaic.*—As already observed, this is much more common than the full form, and is known technically as “truncated metre.”

“Haste thee, nymph, and bring with thee  
Jest and youthful jollity,—  
Quips and cranks and wanton wiles,  
Nods and becks and wreathéd smiles.”—*Milton.*

“Round about them orchards sweep,  
Apple and peach tree printed deep.”—*Whittier.*

The truncated frequently alternates with the full form in hymns and other four-line stanzas.

“In the cross of Christ I glory,  
Towering o'er the wrecks of time ;  
All the light of sacred story  
Gathers round its head sublime.”—

“In her ear he whispers gayly,  
If my heart by signs can tell,  
Maiden, I have watched thee daily,  
And I think thou lov'st me well.”—*Tennyson.*

If, as is often the case, a monosyllable be added at the beginning of any truncated verse, the whole may be scanned as iambic. This is seen in many lines from “L’Allegro,” such as,

- (a) “(But) come, thou goddess fair and free.”
- (b) “(And) in thy right hand lead with thee  
(The) mountain nymph sweet Liberty.”

This variation of the initial foot is one of the most common illustrations of the influence of the “catch,” already noted. Frequently, the first foot is a dactyl, as in

“Under the hawthorn in the dale.”

In the middle of the four-accent trochaic verse, no substitute for the trochee is allowed save the monosyllable, thus :

“Ruby | lips, | cherry | cheeks,  
Such rare | mixture | Venus | seeks.”—*Greene.*

*Five-accent Iambic.*—This metre without rhyme, known also as “blank verse,” “dramatic verse,” “heroic pentameter,” etc., is that in which all our great epic poems and our great dramas have been written. It bears to the English the same relation that the iambic hexameter, as based on quantity, bears to the Greek and Latin, and seems to be especially adapted for dramatic expression. It is therefore the form into which the great epic and dramatic poems have been translated from languages foreign to our own. Being unhampered by rhyme, and representing, as it does, the language of every-day life, the dramatic verse approaches most nearly to prose, and enjoys more license than any other metre. A trochee may be freely substituted for an iambic after any pause, however slight; and one, sometimes two, extra syllables are allowed at the end of a line or sentence. The first case has already been illustrated in the discussion of substituted feet. Shakespeare and Milton afford frequent illustrations of the added syllable or syllables:—

“I dare | avouch | it, sir. | What ! fif | ty fol | *Lovers?*”—*Lear.*

“Thy words, with grace divine  
Imbued, | bring to | their sweet | ness no | sati | *ety.*”  
*Paradise Lost.*

Extra syllables are also to be found in other besides the final feet, as where an amphibrach or an anapaest is substituted for the iambic. Modern blank verse exhibits less license in this respect than does that of the Elizabethan age; but any extra syllables that are felt not to interfere with the regular recurrence of the accent are still admitted.

*Vowel Elision.*—Where the extra syllable in the middle of a verse begins with a vowel, the scansion is often made regular by eliding such a syllable. This is especially common in Milton.

“Of man’s first disobed(i)ence, and the fruit.”  
“Before all temples th(e) upright heart and pure.”  
“Anger and obstinac(y) and hate and guile.”

The pause required before an inserted trochee in dramatic verse need not be grammatical; sometimes only the rhetorical pause is required for the pronunciation of a "long" syllable. Some pause, however, is essential; and therefore it is not allowable to insert two trochees in succession. The reason for the necessity of a pause before a substituted trochee seems to be that between two accented syllables the voice needs time to recover itself. Thus,

"Be in | their flow | ing cups | freshly | remembered"  
is allowable by reason of the rhetorical pause after "cups."  
But

"Be in | their hap | piness | freshly | remembered"  
is not admissible.

By the same reasoning we obtain the law that *a substituted trochee must not follow an unemphatic accent*. Like most general laws, this has a few exceptions in standard authors.

*Five-accent Iambic with Rhyme*.—This metre is necessarily more strict than the corresponding blank verse, because the requirement of rhyme precludes the addition of extra syllables at the end of any line. Less substitutions also will be found in the middle of the verse. As observed in the discussion of pause, the rhyming iambic of narrative verse, like that of Chaucer, is less precise than that in the rhyming couplet of Pope.

*Five-accent Trochaic*.—This verse is very rare, except in its truncated form. Sometimes, however, the full and the truncated form alternate:

"Spoke full | well in | language | quaint and | olden  
One who | dwelleth | by the | castled Rhine."—*Longfellow*.

"Gorgeous flowerets in the sunlight shining  
Blossoms flaunting in the eye of day,  
Tremulous leaves with soft and silver lining,  
Buds that open only to decay."—

#### *Truncated Five-accent Trochaic.*

"Stand here | by my | side and | turn, I | pray,  
On the lake below thy gentle eyes."—*Bryant*.

*The Alexandrine.*—When a six-accent iambic line contains no pause at which it can be divided into three-accent lines, rhyming or otherwise, it is called an Alexandrine. Dryden and Spenser use it very frequently. (See example on page 351).

*Six-accent Iambic.*—This metre does not seem to be adapted to the genius of the English language, and is therefore seldom found.

“ How long these maidens have been sleeping know I not ;  
Therefore I wake them. They, the young, shall be amazed ;  
Yet also bearded ones who sit below and wait.”—*Anon.*

*Six-accent Trochaic.*—Metre so called has been written, but such verse is generally resolvable into two three-accent verses, as in the following:—

“ Up the airy mountain || Health is bounding lightly.”  
But,

“ On a | mountain | stretched be | neath a | hoary | willow”  
is indivisible.

*Seven-accent Metres.*—Most of the so-called seven-accent metre can be divided into alternating four and three-accent lines. Thus, the stanza

“ Now glory to the Lord of Hosts, || from whom all glories are !  
And glory to our Sovereign Liege, || King Henry of Navarre !  
Now let there be the merry sound || of music and the dance,  
Through thy corn-fields green, and sunny vales, || O pleasant  
land of France !” (*Macaulay*)—

might equally well be written in four verses as divided. The truncated trochaic seven-accent lines in Poe’s “Bells” are not so easily divided:—

(a) “ What a gush of euphony voluminously swells !  
(b)      What a world of merriment their harmony foretells !

*Eight-accent Metres.*—Of these, the trochaic is quite common, especially in its truncated form. In the majority of cases, however, the verses can be regularly divided so as to make it a four-accent metre. In Poe’s “Raven” the half-verses are even made to rhyme:

"Ah, distinctly I remember || it was in the bleak December,  
 And each separate dying ember || wrought its ghost upon the  
 floor ;  
 Eagerly I wished the morrow; || vainly I had sought to borrow  
 From my books surcease of sorrow || sorrow for the lost Le-  
 nore."

- In Tennyson's "Locksley Hall" we have the same metre in a simpler and more compact form:

"And at night along the dusky highway near and nearer drawn,  
 Sees in heaven the light of London flaring like a dreary dawn."  
 \* \* \* \* \*

"Woman is the lesser man, and all thy passions, match'd with  
 mine,  
 Are as moonlight unto sunlight, and as water unto wine."

#### VERSE-COMBINATIONS.

Before noticing the different varieties of trisyllabic metre, it is important to observe three peculiar combinations of dissyllabic verses. These are known, respectively, as the "Rhythm Royal," the "Spenserian Stanza," and the "Sonnet." They differ materially in form from the regular four-, six-, or eight-line stanzas of common verse.

*The Rhythm Royal.*—This is a seven-line stanza, the invention of Chaucer, and not now in common use. It is made up of five-accent iambic verses, with a peculiar arrangement of the rhymes. The first four lines rhyme alternately; the fifth line repeats the rhyme of the fourth, and the last two form a couplet. Thus:

"She seemed all earthly matters to forget;  
 Of all tormenting lines her face was clear;  
 Her wide gray eyes upon the goal were set  
 Calm and unmoved as though no soul were near;  
 But her foe trembled as a man in fear,  
 Nor from her loveliness one moment turned  
 His anxious face with fierce desire that burned."

*Atlanta's Race.*

*The Spenserian Stanza.*—This consists of nine verses, the first eight of which are five-accent iambics, while the last is an Alexandrine. Of these nine lines, the second rhymes

with the fourth, fifth, and seventh, the sixth with the eighth and ninth, and the first with the third. This arrangement of the rhymes will be most clearly seen by giving to each rhyme a specific number :

"One day, nigh wearie of the yrksome way,	1
From her unhastie beast she did alight ;	2
And on the grass her dainty limbe did lay	1
In secrete shadow, far from all men's sight ;	2
From her fair head her fillet she undight,	2
And layd her stole aside. Her angel's face	3
As the great eye of heaven shindè bright,	2
And made a sunshine in the shady place ;	8
Did never mortall eye behold such heavenly grace."	8

*The Sonnet.*—The sonnet proper is an Italian invention; consists of fourteen five-accent iambic verses. It is divided into two distinct portions known as the major and the minor, or the octette and the sestette, the major containing eight, and the minor six verses. The major part, again, consists of two four-line stanzas, and the minor part, of two three-line stanzas. In each of the four-line stanzas the two middle lines rhyme together, as do the two outside lines. In the minor division the first, second, and third lines of the first stanza rhyme respectively with the first, second, and third lines of the second. This arrangement may also be graphically represented by figures.

Major Part.	1st Stanza.	"When I consider how my light is spent,	1
		Ere half my days in this dark world and wide,	2
Minor Part.	2d Stanza.	And that one talent which is death to hide	2
		Lodged with me useless, though my soul more bent	1
Major Part.	1st Stanza.	To serve therewith my Maker and present	1
		My true account, lest He returning chide.	2
Minor Part.	2d Stanza.	'Doth God exact day-labor, light denied ?'	2
		I fondly ask ; but Patience, to prevent	1
Major Part.	1st Stanza.	That murmur, soon replies : 'God doth not need	3
		Either man's work or His own gifts ; who best	4
Minor Part.	2d Stanza.	Bear his mild yoke, they serve him best. His state	5
		Is kingly ; thousands at his bidding speed,	3
Major Part.	1st Stanza.	And post o'er land and ocean without rest :	4
		They also serve who only stand and wait.'"	5

Milton.

In this ideal Italian form, the sonnet is rarely found in English. The minor part is especially subject to variation, as in the following from Milton :

“O nightingale, that on yon bloomy spray	1
Warblest at eve, when all the woods are still ;	2
Thou with fresh hope the lover’s heart dost fill,	2
While the jolly hours lead on propitious May.	1
Thy liquid notes that close the eve of day,	1
First heard before the shallow cuckoo’s bill,	2
Portend success in love. Oh, if Jove’s will	2
Have linked that amorous power to thy soft lay,	1
<i>Now timely sing</i> , ere the rude bird of <i>hate</i>	3
Foretell my hopeless doom in some grove <i>nigh</i> :	4
As thou from year to year hast sung too <i>late</i>	3
For my relief, yet hadst no reason <i>why</i> :	4
Whether the Muse or Love call thee his <i>mate</i> ,	3
Both them I serve, and of their train am <i>I</i> .”	4

In Shakespeare’s sonnet the first twelve lines rhyme alternately, and the last two rhyme together. Wordsworth holds more closely to the ideal form, but often ends with a rhyming couplet.

The object of each of these three verse-combinations is; (1) to secure unity by making it impossible to break up the whole into couplets; (2) to diffuse the effect throughout the whole and to avoid anything like an epigram at the end. Because of the intricacy of the rhyme-arrangement, they represent the most difficult forms of versification.

#### TRISYLLABIC METRES.

Anapaestic English verse was written nearly or quite as early as the iambic or trochaic, but the dactylic and amphibrachic metres are of comparatively recent date. Hardly a specimen of dactylic verse can be found prior to the beginning of the nineteenth century. The most common verse in each of the trisyllabic metres is that of four accents, in either its full or its truncated form, or in both alternating. Some other trisyllabic verses are found, though generally in combination with a longer line.

*Two-accent Anapaestic*.—With some substitutions and

added syllables, this metre is found in Moore's well-known lyric :

“ Tis the last | rose of summer,  
Left bloom | ing alone ;  
All her love | ly companions  
Are fa | ded and gone.”

Some of the four-accent anapaestic verse might equally well be written as two-accent verse, and *vice versa*.

*Two-accent Dactylic*.—Some of our best-known short poems are in this metre, such as the hymn “ Nearer, My God, to Thee,” Hood’s “ Bridge of Sighs,” and others.

“ Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them,  
Volleyed and thundered.”—Tennyson.

*Two-accent Amphibrachic*.—This is specially adapted to the imitation of sound and motion:

“ Collecting, projecting,  
Receding and speeding,  
And shocking and rocking,  
And darting and parting,  
And threading and spreading,  
And moaning and groaning.”

“ *The Cataract*”—Southey.

*Three-accent Anapaestic*.—This is more rare than the two-accent verse:

“ I am monarch of all I survey ;  
My right there is none to dispute ;  
From the centre all round to the sea  
I am lord of the fowl and the brute.”—Cowper.

*Three-accent Dactylic*.—This is probably never found, except as mingled with other metres. An approach to it is seen in the “ Gospel Hymn:”

“ Oh to be nothing, nothing,  
Only to lie at his feet—  
\*      \*      \*      \*      \*  
Only an | instrument | ready  
His praises to sound at his will ;  
Willing, should he not require me,  
In silence to wait on him still !”

*Three-accent Amphibrachic.*—This, again, is adapted to onomatopœia:

“Dividing and gliding and sliding,  
And falling and brawling and sprawling,  
And driving and riving and striving,  
And clattering and battering and shattering.”—*Southey*.

*Four-accent Anapaestic.*—This is found sometimes regular and sometimes alternating with the three-accent form:

“And the widows of Ashur are loud in their wail,  
And the idols are broke in the temple of Baal ;  
And the might of the Gentile, unsmote by the sword,  
Hath melted like snow in the glance of the Lord !”  
*Byron*.

“There's a legend that's told of a gypsy who dwelt  
In the lands where the pyramids be ;  
And her robe was embroidered with stars, and her belt  
With devices right wondrous to see.”

*Francis Mahony*.

*Four-accent Dactylic.*—This is found in some humorous verse in alternation with a truncated four-accent line :

“Bachelor's Hall, what a quare-looking place it is !  
Kape me from such all the days of my life !  
Sure but I think what a burnin' disgrace it is  
Niver at all to be gettin' a wife.”—*Finley*.

And also in Heber's “Epiphany Hymn”:

“Brightest and best of the sons of the morning,  
Dawn on our darkness and lend us thine aid ;  
Star of the East, the horizon adorning,  
Guide where our infant Redeemer is laid.”

*Four-accent Amphibrachic.*—This, also, generally occurs in alternation with a truncated line:

“How dear to this heart are the scenes of my childhood,  
When fond recollection presents them to view !  
The orchard, the meadow, the deep-tangled wild-wood,  
And every loved spot which my infancy knew.”  
*Woodworth*.

*Truncated Four-accent Amphibrachic.*—This is more common than either the full or the mixed form:

" In slumbers of midnight the sailor-boy lay,  
 His hammock swung loose at the sport of the wind;  
 But, watch-worn and weary, his cares flew away,  
 And visions of happiness danced o'er his mind."

*Dimond.*

Of longer trisyllabic metres, two are sometimes found, though not without many substitutions.

*Truncated Six-accent Dactylic.*

" Thus he de | livered his | message, the | dexterous | writer of |  
 letters—  
 Did not embellish the theme, nor array it in beautiful phrases,  
 But came straight to the point and blurted it out like a school-  
 boy ;  
 Even the Captain himself could hardly have said it more bluntly.  
 Mute with amazement and sorrow, Priscilla the Puritan maiden  
 Looked into Alden's face, her eyes dilated with wonder,  
 Feeling his words like a blow, that stunned her and rendered  
 her speechless." *Longfellow.*

*Truncated Six-accent Amphibrachic.*

" Ah ! little they know of true happiness, they whom satiety  
 fills,  
 Who, flung on the rich breast of luxury, eat of the rankness  
 that kills.  
 Ah ! little they know of the blessedness toil-purchased slumber  
 enjoys  
 Who, stretched on the hard rock of indolence, taste of the sleep  
 that destroys." *MacCarthy.*

MIXED VERSE.

In some well-known compositions the license of substitution is carried so far that there is hardly any one prevalent foot. Such is known as "mixed verse." It is generally most successful when combined with rhyme, and when the lines are short. We append a few specimens:—

" Here let us sport,  
 Boys, as we sit;  
 Laughter and wit  
 Flashing so free.  
 Life is but short,—  
 When we are gone,  
 Let them sing on,  
 Round the old tree."—*Thackeray.*

“ By the flow of the inland river,  
 Whence the fleets of iron have fled,  
 Where the blades of the grave-grass quiver,  
 Asleep are the ranks of the dead,  
 Under the sod and the dew,  
 Waiting the judgment day ;—  
 Under the one, the Blue ;  
 Under the other, the Gray.”—*Finch.*

“ We are two travellers, Roger and I.  
 Roger’s my dog,—come here, you scamp !  
 Jump for the gentlemen,—mind your eye !  
 Over the table,—look out for the lamp !  
 The rogue is growing a little old ;  
 Five years we’ve tramped through wind and weather,  
 And slept out-doors when nights were cold,  
 And ate and drank—and starved together.”

*Trowbridge.*

“ Up from the south at break of day,  
 Bringing to Winchester fresh dismay,  
 The affrighted air with a shudder bore,  
 Like a herald in haste, to the chieftain’s door,  
 The terrible grumble and rumble and roar,  
 Telling the battle was on once more,  
 And Sheridan twenty miles away.”—*Read.*

“ Many a weary year had passed since the burning of Grand-Pré,  
 When on the falling tide the freighted vessels departed,  
 Bearing a nation, with all its household gods, into exile,  
 Exile without an end, and without an example in story.”

*Longfellow’s “ Evangeline.”*

The general effect in “ Evangeline” is clearly dactylic; but so many iambics, trochees, anapaests, and amphibrachs are substituted that they nearly or quite outnumber the dactyls.

In conclusion, it may be said that the habit of observing and deciding upon the kind of metre in any verse that comes before one’s eyes from day to day—noting the various substitutions of feet with the emphatic and unemphatic metrical accents, etc.—is one of the best means of acquiring, almost unconsciously, that feature of good style that is at once the highest, the rarest, and the most delicate,—the feature of euphony.

## STUDENTS' SPECIAL INDEX TO PARTS I. AND II.

**NOTE.**—The following special index is similar to the Teachers' Index on pages 156–158, except that the titles are given by consecutive numbers instead of being arranged alphabetically. It is intended to aid the student in applying the suggestions of the teacher, by numbers on the essay margin, according to notes on pages 2 and 55, and to aid him also in correcting the exercises, both special and general.

**[¶] The numbers refer to paragraphs, not pages.**

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**EUPHONY.**

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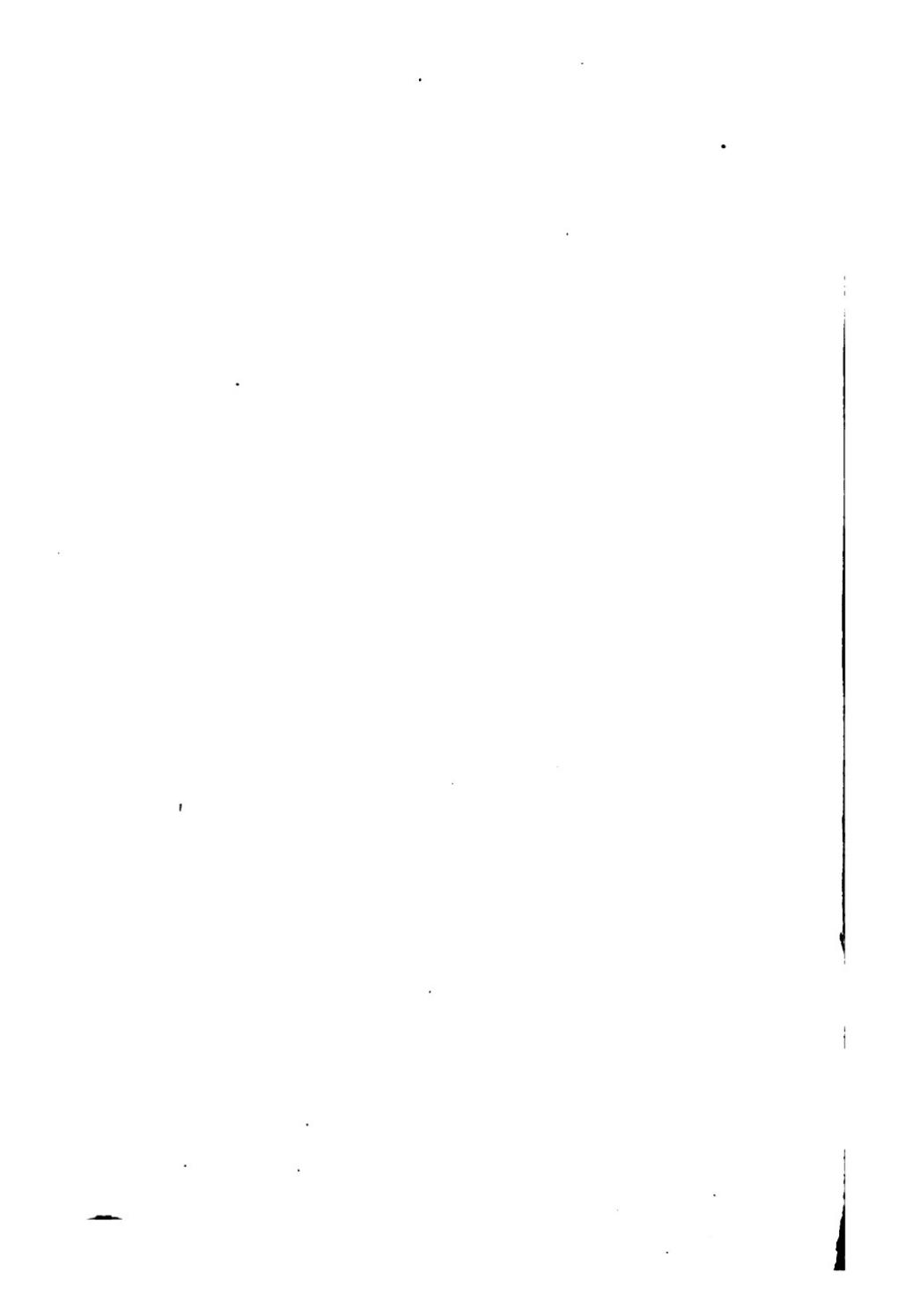
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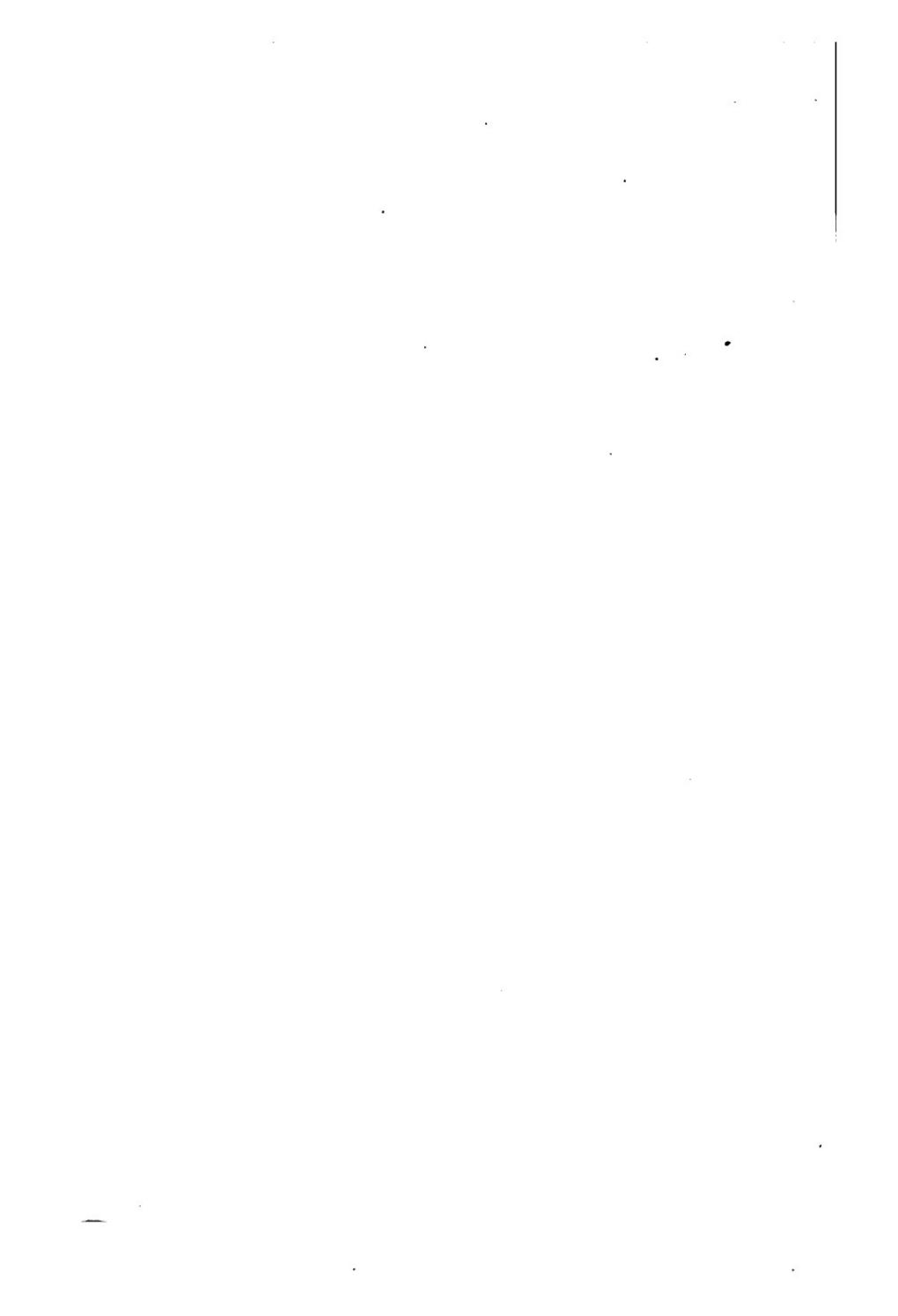
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so - fast. very. partay  
ie, lay, lain  
ay laid, laid.

I lie on the bed,  
I lay on the bed yesterday,  
I have lain on the bed  
all night-

The hen lays an egg.  
The hen laid an egg yesterday.  
The hen has laid an egg  
daily for a week.